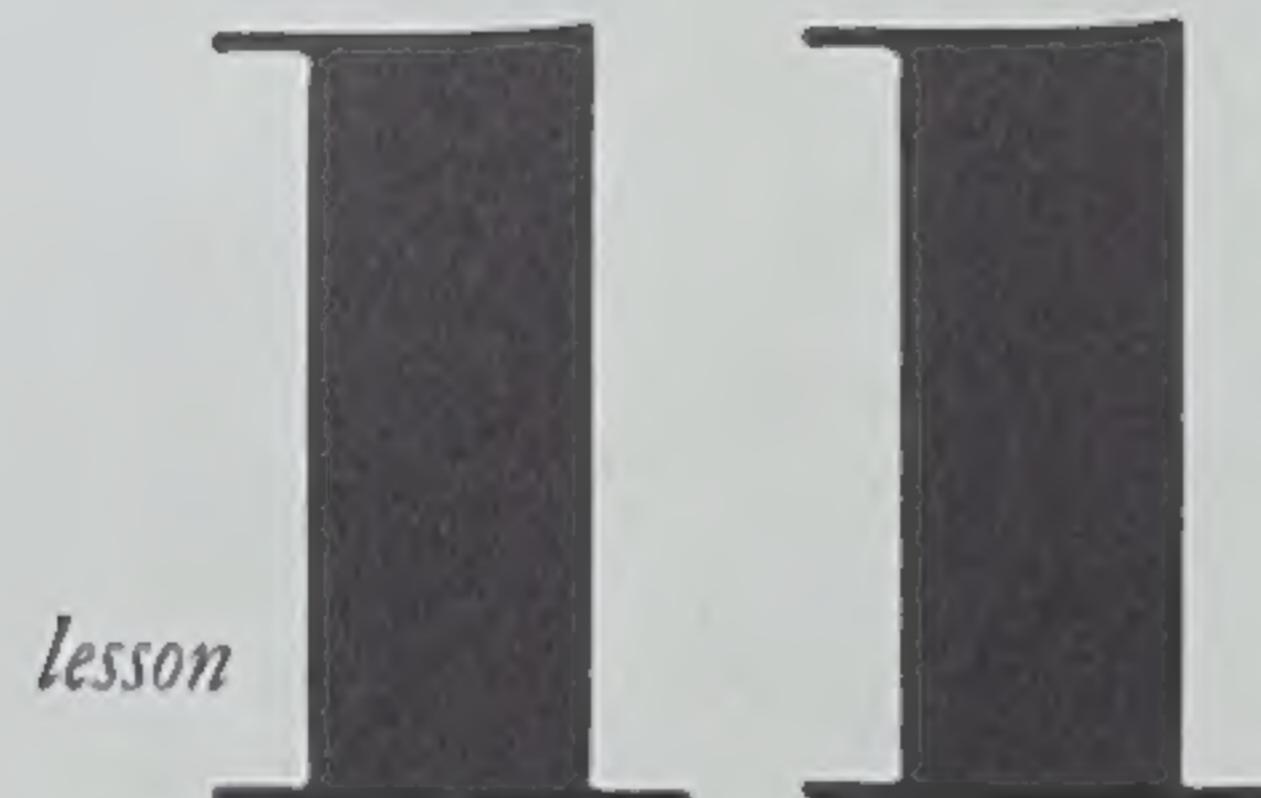


Famous Artists Course

•
Famous Artists Schools, Inc.

Westport, Connecticut

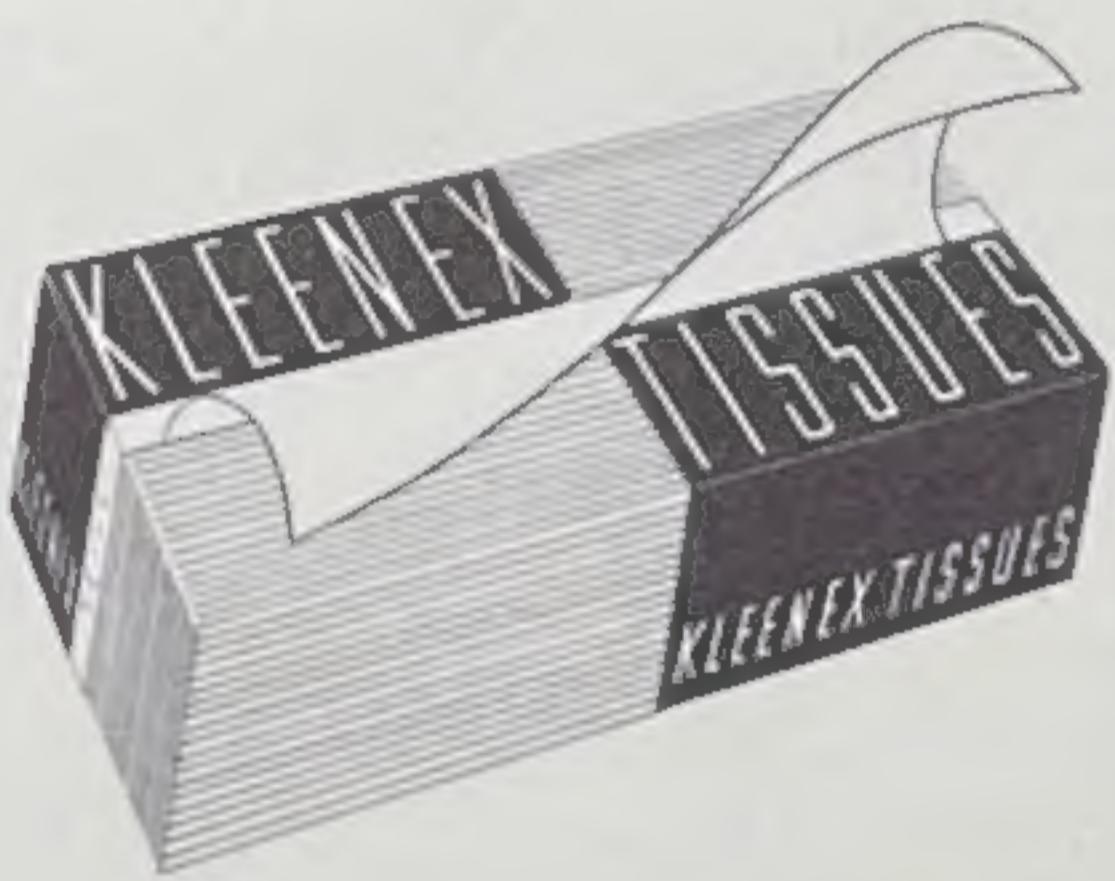
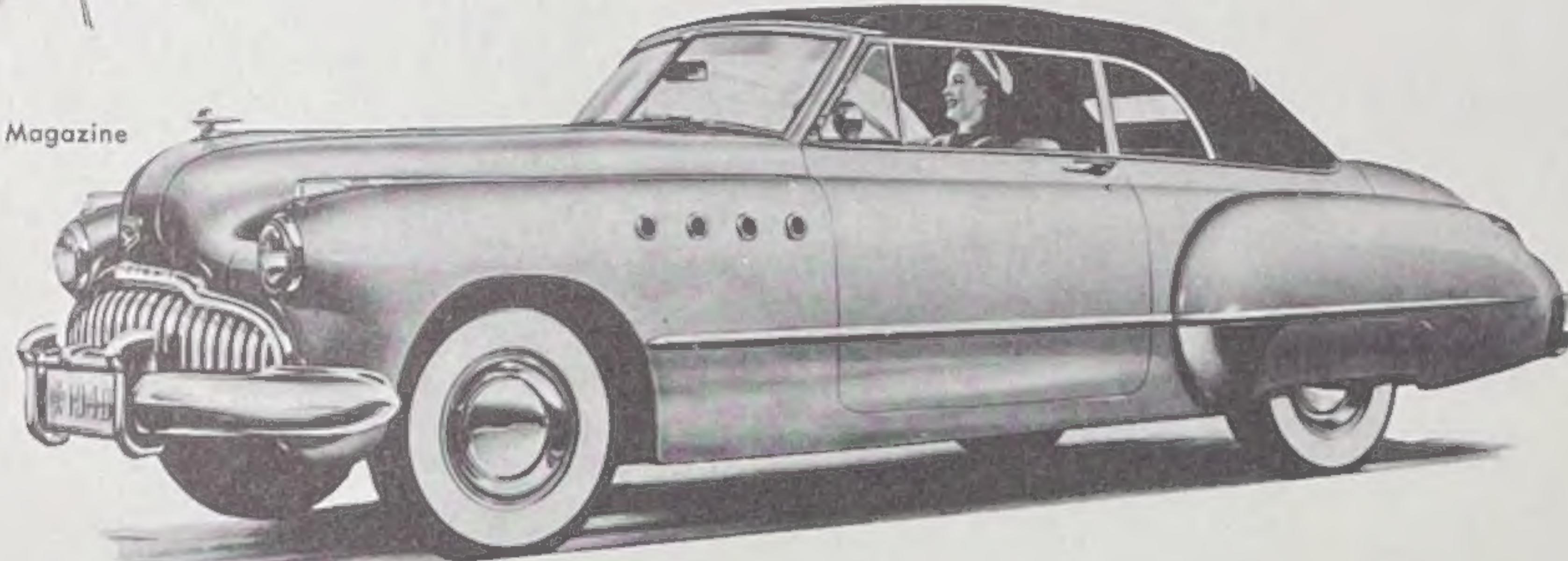


ALBERT DORNE FRED LUDEKENS NORMAN ROCKWELL

AL PARKER BEN STAHL STEVAN DOHANOS JON WHITCOMB

ROBERT FAWCETT PETER HELCK DONG KINGMAN

AUSTIN BRIGGS HAROLD VON SCHMIDT



In advertising art, the range of subject matter, techniques, reproduction methods and publishing media are practically inexhaustible.



Courtesy Advance Patterns



Commercial Art — Its Purpose

As used in advertising, art is a selling device. Its primary function is to interpret with pictures what cannot be said with words alone, and the advertiser's decision to use your pictorial contribution to his advertising effort depends upon how well your art work accomplishes the following results:

1. Excites interest in the product advertised.
2. Shows to its best advantage the product, either alone or in surroundings which enhance its function and beauty.
3. More clearly explains and dramatizes the headline and statements made in the copy of the advertisement.
4. Spotlights the name of the advertiser and his trademark with the public — all in a concerted effort to sell his merchandise and services.
5. Attracts attention to the advertisement and helps it meet the competition of other advertisements.

The decision to use your art work is based on the hard fact that your pictures must achieve one or all of these results. From the very start you, as a commercial artist, must become aware of who buys art work and why. You should learn what it takes to meet the art requirements of many businesses in selling their products. You must always remember that an advertiser does not buy art work to frame and hang on his walls — he buys it to assist him in selling his product and services to the public.

Many artists have gotten their start and have kept continually busy by the simple formula of calling upon every conceivable prospect who might buy art work, and taking every mean and thankless job that might be handed out, no matter what the pay or the time set for delivery of the drawing—which is usually the next morning.

It sometimes takes many years of doing these small drawings for small advertisers before you will even get a chance to do a fair-sized or important job — but *EVERYONE* starts this way and there is no surer way of getting your big chance. The most important thing for you to know is the type of work which will open the way for you to get started. The ideal qualification for the beginner in commercial art is to be an all-around handy man who can turn out many different types of small jobs in many mediums — and within a given time limit. Your samples (*AND THEY MUST ALWAYS BE SPOTLESSLY CLEAN*) when you are looking for work should include stylized spot drawings featuring seasonal ideas, travel, sports, etc., and you should have a few smartly done merchandise drawings such as luggage, home furnishings, clothing, accessories, kitchen utensils, farm implements and simple figure drawings fashionably done. These are but a tiny segment of the subjects constantly needed and are the subjects you will most likely get for your first assignments. If you do these small drawings well, you will get bigger things to do.

One most important asset that will help you to break in (and we cannot state this too strongly) is your ability to letter — more lettering is done in the average studio than any other type of work. This makes you immediately usable and valuable (you will study lettering in lesson 12). For the good young free lance or staff artist in any art department, the ability to do a professional lettering job is standard equipment.

Very seldom does a beginner break into commercial art as a specialist — unless he has a most unusual flair plus ability. Your recognition as a specialist is usually gained over a period of years and with a background of experience.

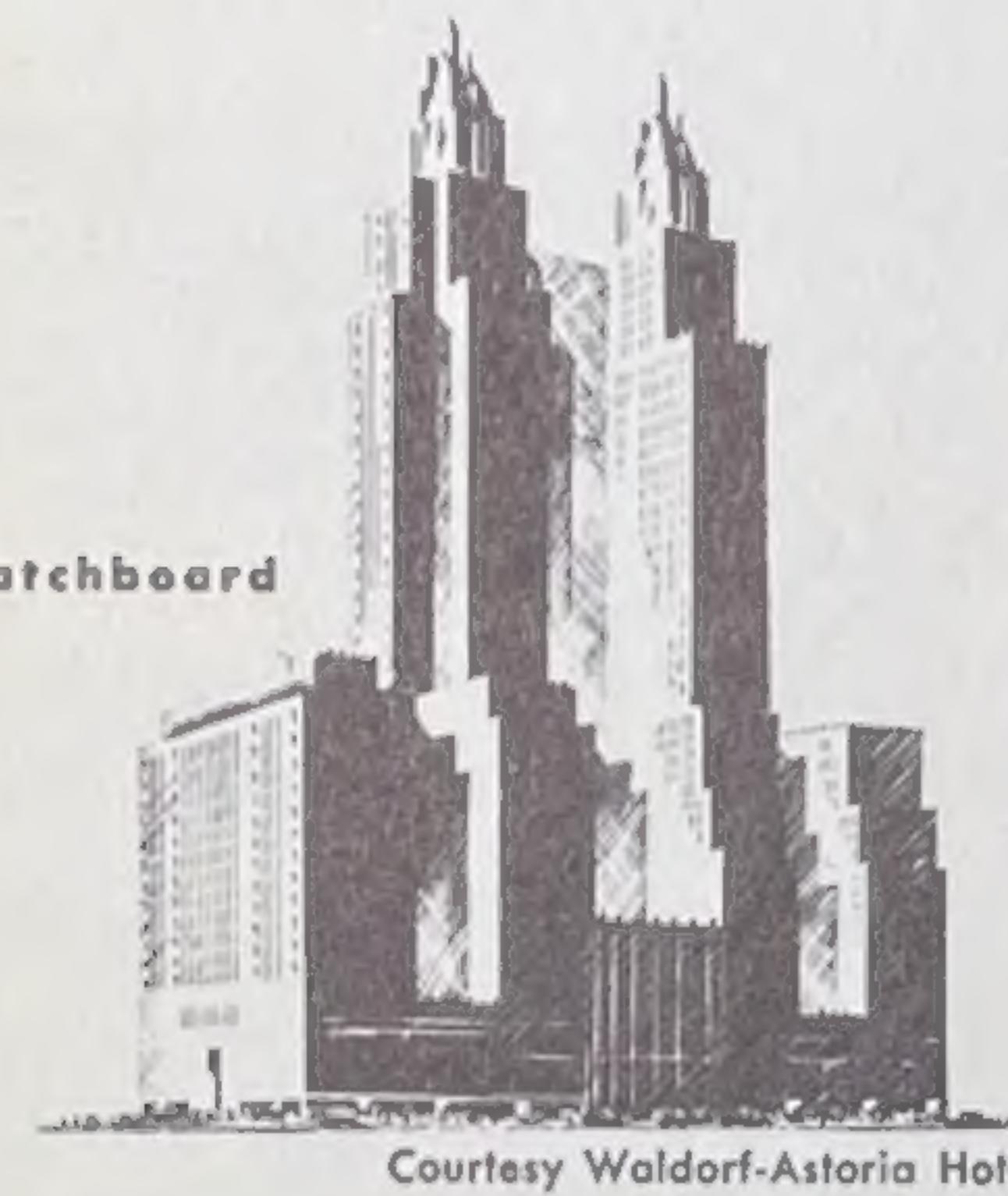


Studio procedures, fashion illustration

Famous Artists Schools, Inc.

The most important point to remember in any work of art as well as an advertising picture is that the concept is its most important element. The good artist must be an interpreter first—his skill in techniques is valuable as a means but never as an end.

Scratchboard



Courtesy Waldorf-Astoria Hotel



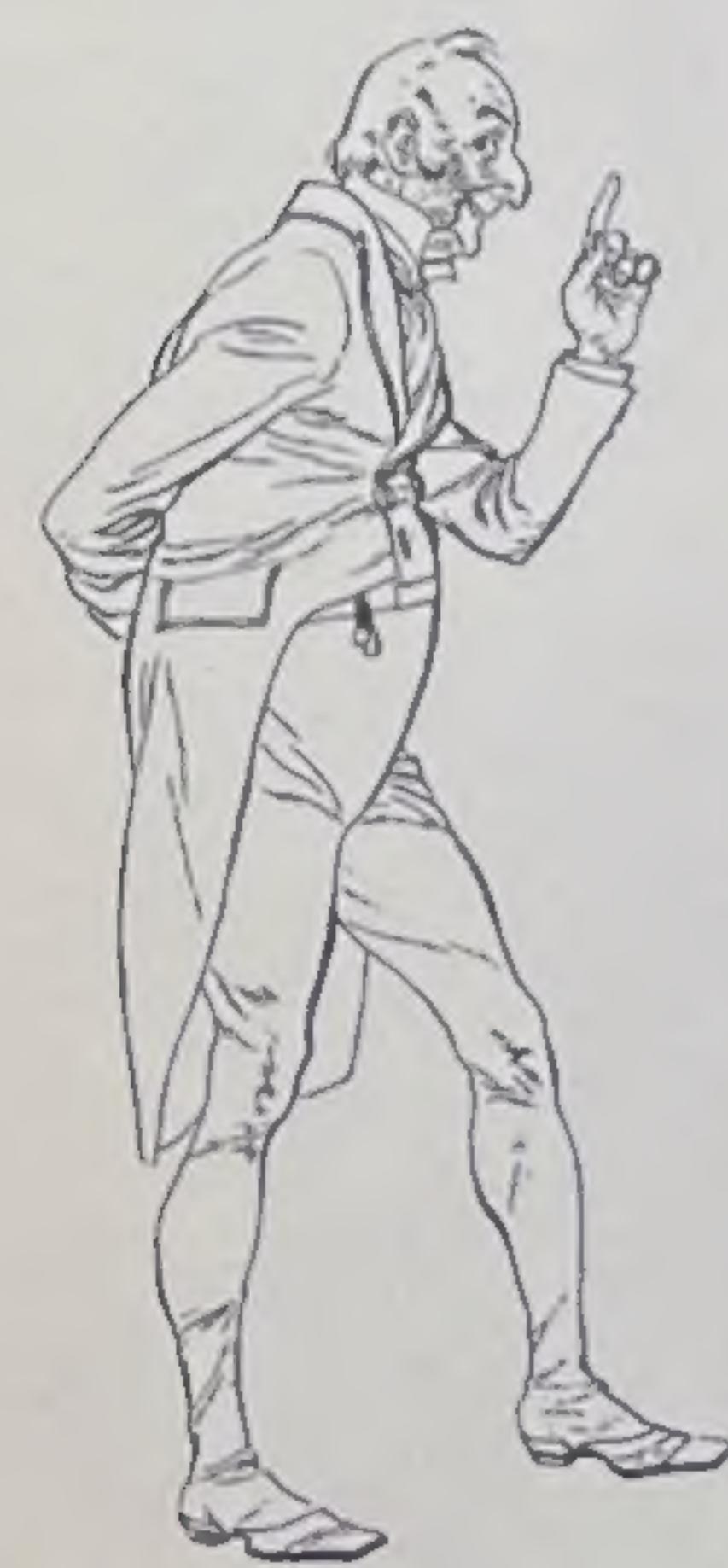
Line and wash



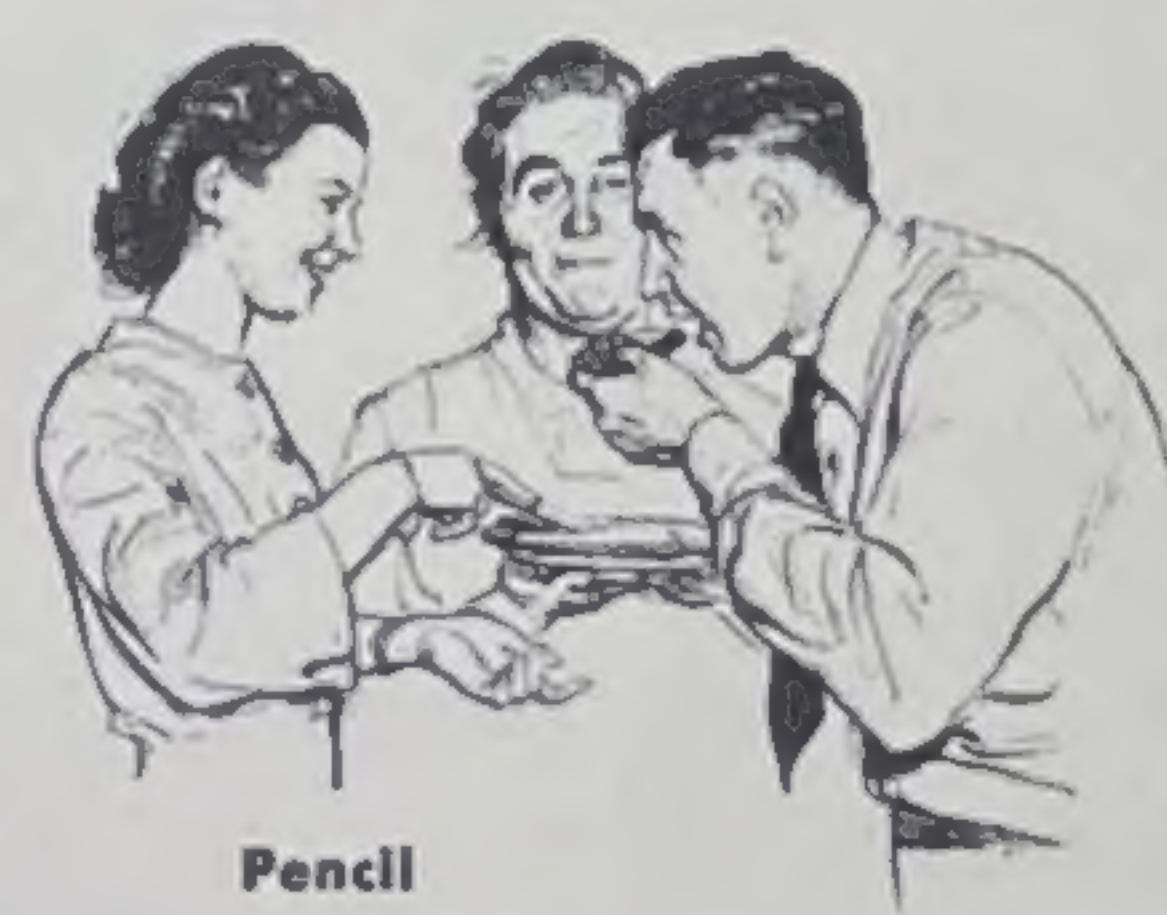
Line and Ben Day



Dry brush



Pen line



Pencil



Lithograph crayon

Courtesy American Magazine

There are many ways for the beginner to break into the commercial field. Always the best at the start, is the salaried position on the staff of an art service, in the art department of a department store, newspaper, engraving house, lithographer, printing plant, greeting card company or advertising agency. These are the best but there are many other jobs, some highly specialized. The alternative is to "free lance," meaning to work as an independent artist for many clients, acting as your own salesman and being paid independently for each drawing you do. Magazine and book illustration comes more under the free lance category since many publishers do not maintain an art staff.

If you do not live in an area where there are art studios and advertising agencies, there is your local market which, if properly explored, is much larger than you imagine. Right around your corner may be your local beauty shop, your department store, milliner, dress shop, restaurant and the food markets. They all must advertise to influence local trade—and that's where you come in. They must have drawings of their products, posters, window cards, letterheads, folders, blotters, envelope stuffers. You won't make much money at first, but you will be gaining what all beginning artists need most—the confidence that comes from doing a practical piece of work to fit someone else's problem. Your local printer (and every small town has one) is constantly soliciting local stores and specialty shops for printing and will welcome an artist who will cooperate with him in making sketches that may aid him in getting printing contracts.

Until now in your course, the selection of the mediums you have used to make your pictures has been a personal one based on your special liking for one or the other. However, in advertising art and illustration, the choice of a medium has a positive technical side, the extremely important problem of choosing the medium and technique best suited to fit the mechanical requirements of engraving, production and printing of your particular assignment. The methods of using different mediums are almost as numerous as the artists who use them.

A single issue of a national mass magazine, picked at random, had in its advertising pages—exclusive of photography—pictures drawn in the following mediums: pencil drawings—alone and in combination with wash, pen and ink, ink in combination with Ben Day screens, wash and color, various other ink treatments such as dry brush and scratchboard, air brush drawings, transparent wash and gouache drawings in black and white, oil paintings in full color and water color drawings in transparent color and gouache.

No illustration you attempt, regardless of its artistic qualities, will be a success unless it can be successfully printed by the method for which it was intended—hence "the proof of the pudding" is not your illustration, but the reproduction of it which the public sees in print. It seems obvious, therefore, that you cannot be a good commercial artist until you think of each picture you make in terms of its reproduction.

Even though technique and medium are important, the artist must keep in mind that the average reader of a publication, or any printed matter, is seldom interested in the technique employed by the artist—but rather in the clear presentation and the interpretation of an idea or product.

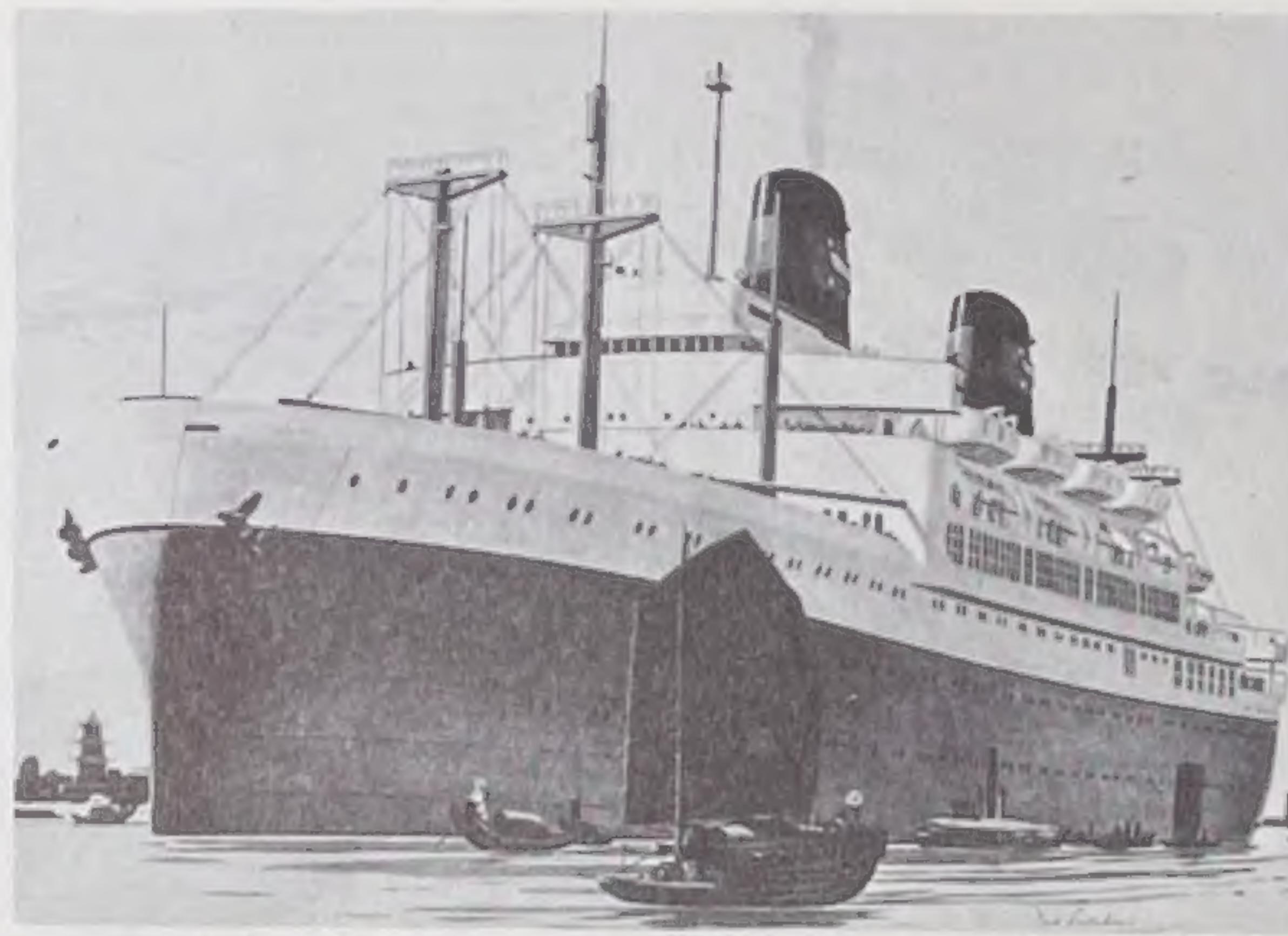
On the following pages you will be taught all the studio procedures, the use of mechanical aids and the many types of work to get you started as a practical working artist, either in an art department or as a free lance artist. If you master these well, you most surely will be on your way to a successful career.

Studio procedures, fashion illustration

Famous Artists Schools, Inc.



Pencil and Ink with wash — fine for almost all printing problems and with a wide range of effects.



Color — handled simply and in broad areas. This picture, though painted in color, can be reproduced successfully in black and white and yet retain all its value relationships.



Dry brush — next to pure line the best medium for rough printing — a wonderful technique for pulp magazines, the best proving ground for young illustrators.

Courtesy
Popular Publications

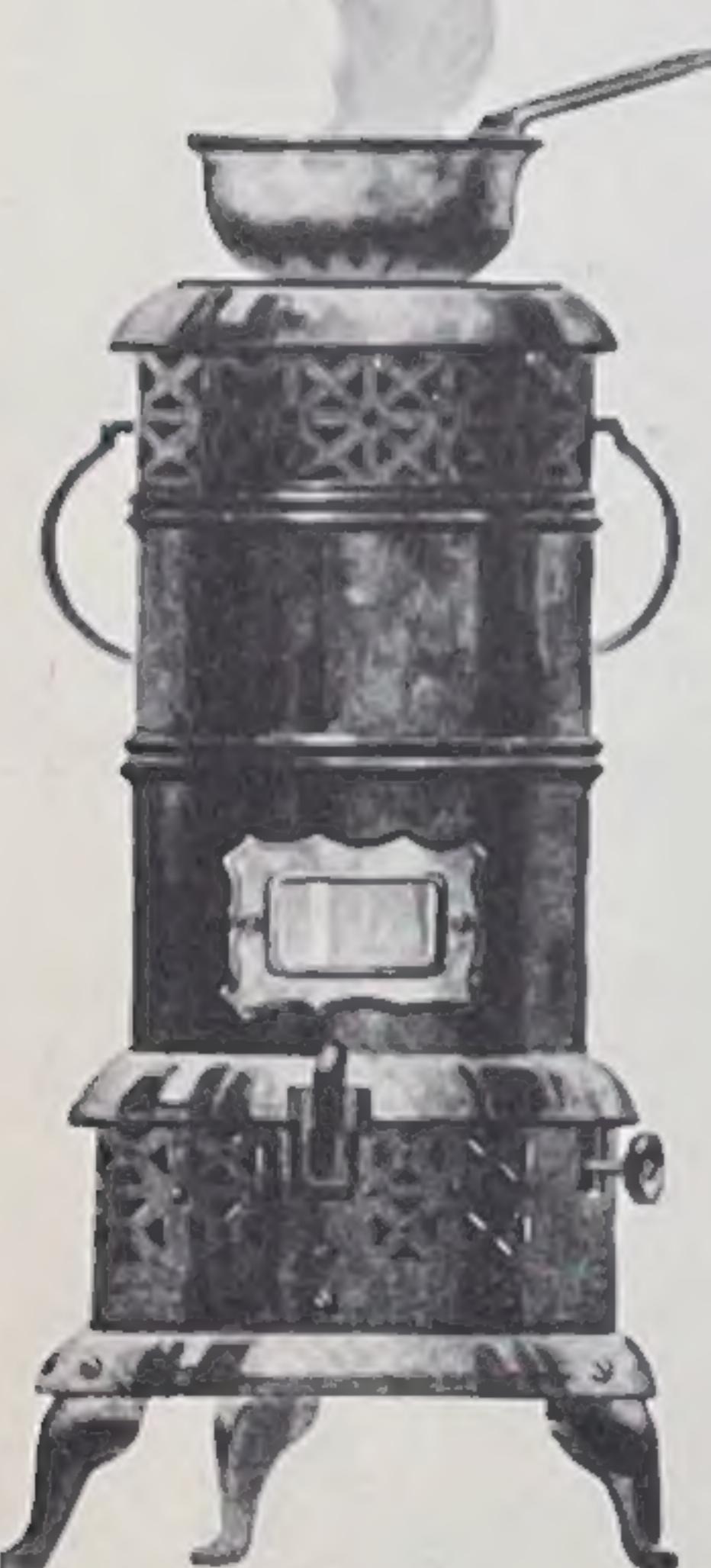


Pen and brush — handled this way, the shading produced with pen gives the quality of half-tone and can still be reproduced with a line plate for inexpensive reproduction.

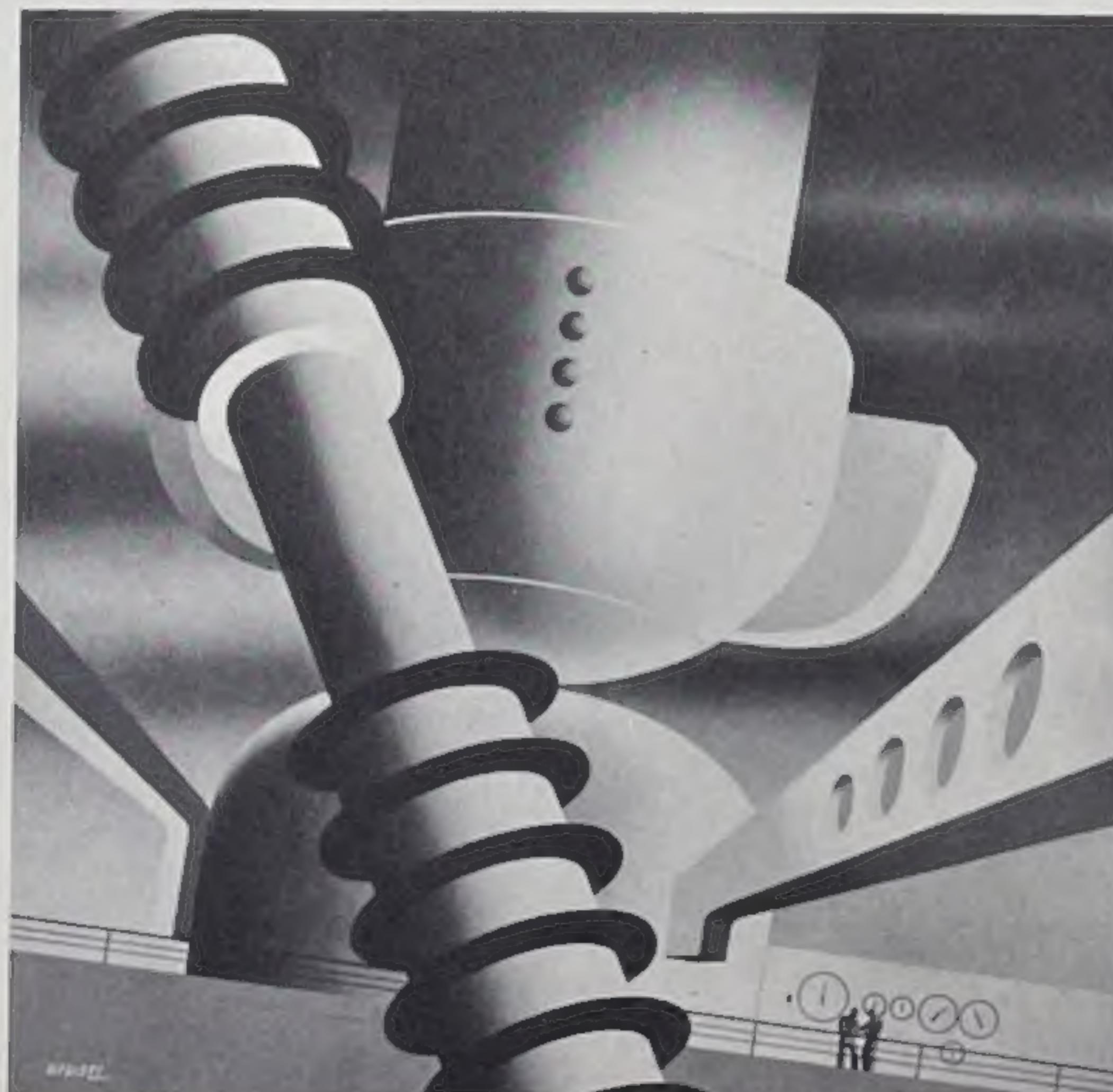
By permission Saturday Evening Post
© 1947 Curtis Pub. Co.



Flat gray tones with line — a fine technique for newspaper as well as magazine reproduction.
Courtesy This Week Magazine



Wash — done with closely related tones, this type of drawing is best for reproduction on good paper.



Air brush — an excellent approach for exciting and modern design — fine for reproduction because of its clean technique.

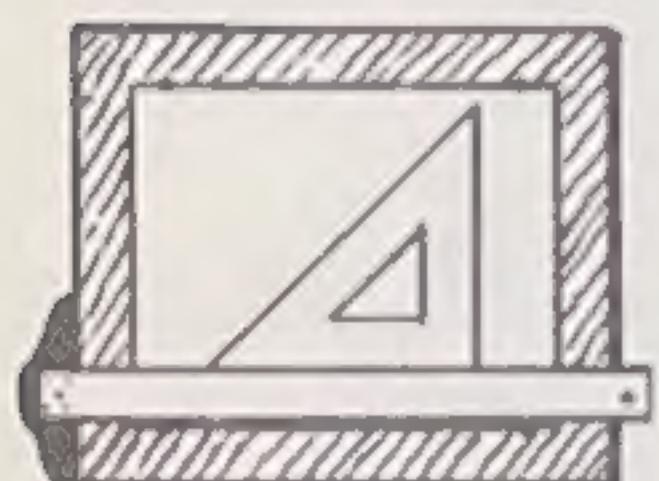
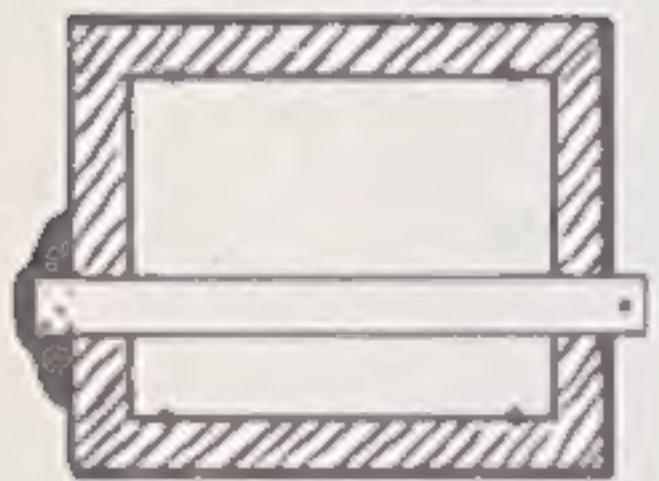
Courtesy George Giusti



Line and wash — line holding in the wash values makes it fool-proof for reproduction with any type of printing except very rough newsprint.

Studio Procedures — by Edward H. Freedman, President, Kent Studios, New York

Rescales



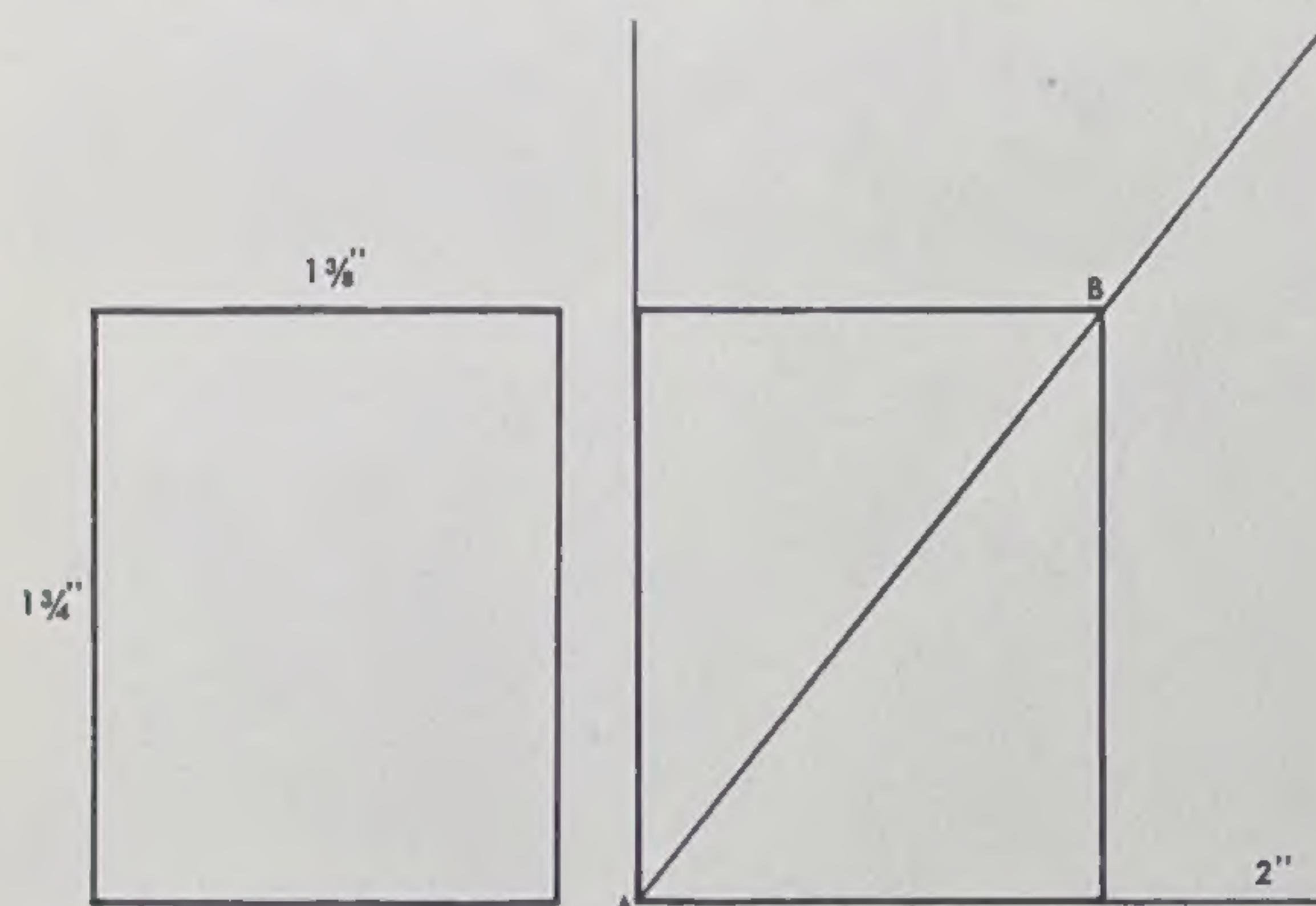
Keep your T-square and triangle clean so they will not soil your paper.

If you wish to earn while you learn by working in an art studio, your first job may be that of errand boy. While many of the chores in a studio are disagreeable, the knowledge and experience which you gain as an errand boy will be useful throughout your career. You will learn how to handle drawings, the use and care of materials, the techniques and some of the tricks of other artists. Your experience may help you to determine which branch of commercial art you like best. And, if you are wise, you will pay strict attention to the criticisms of the drawings you deliver, because taken all together, these criticisms will constitute a priceless set of lectures.

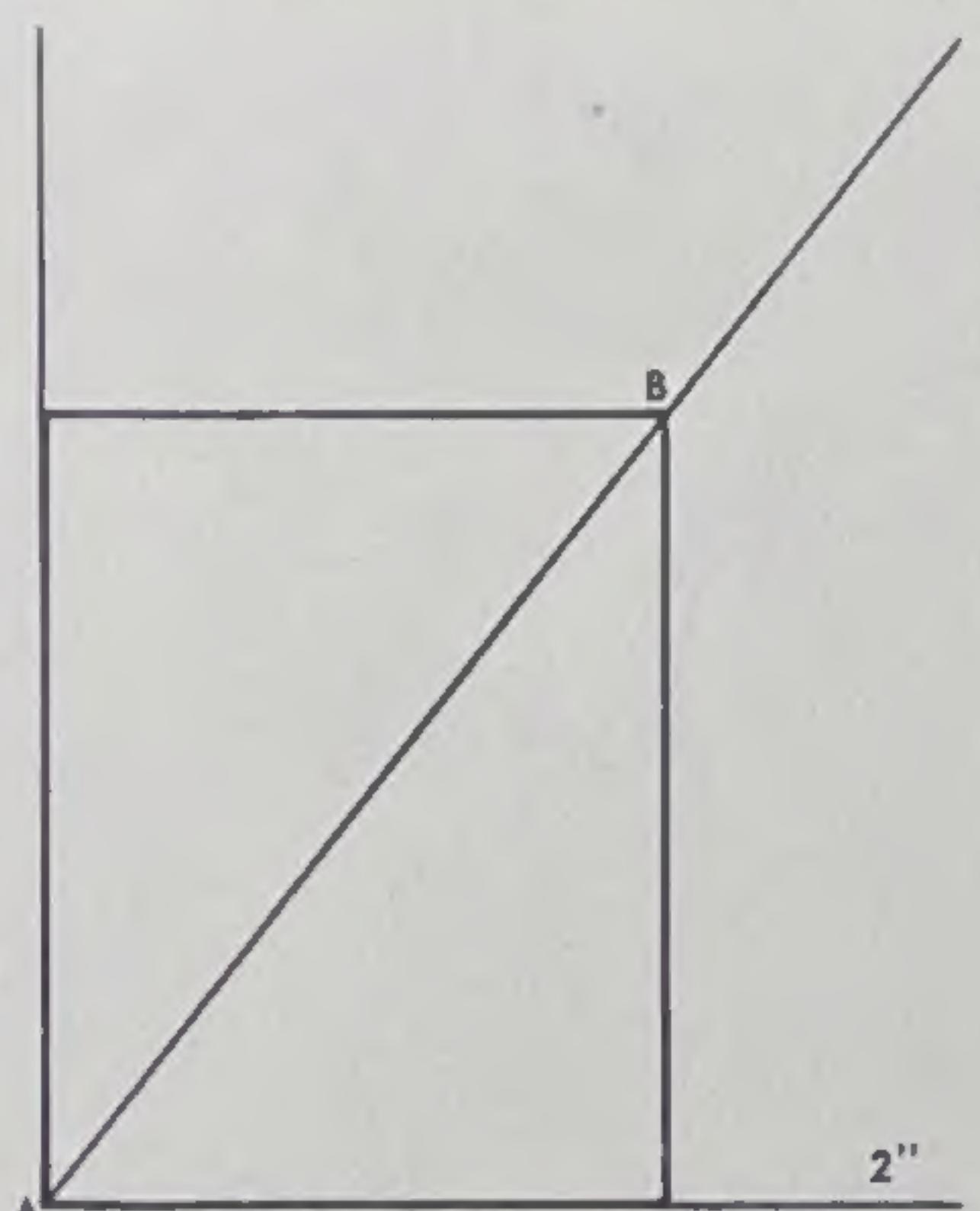
After graduating as errand boy, your next job may be at a drawing board in the mechanical department. Here you will learn how to lay out a specified size of

drawing on a piece of drawing paper and how to scale a certain size to greater or smaller proportions than the original. It is important in this work to use an H pencil which is soft enough to avoid making a depression in the surface of the paper but hard enough to prevent smudging. Here you should learn to use your T-square, firmly held against the edge of your board in a horizontal position, and to draw the verticals with the aid of a triangle. It is very important to be extremely accurate in drawing lines to a definite measurement and to be sure of the accuracy of your right angles.

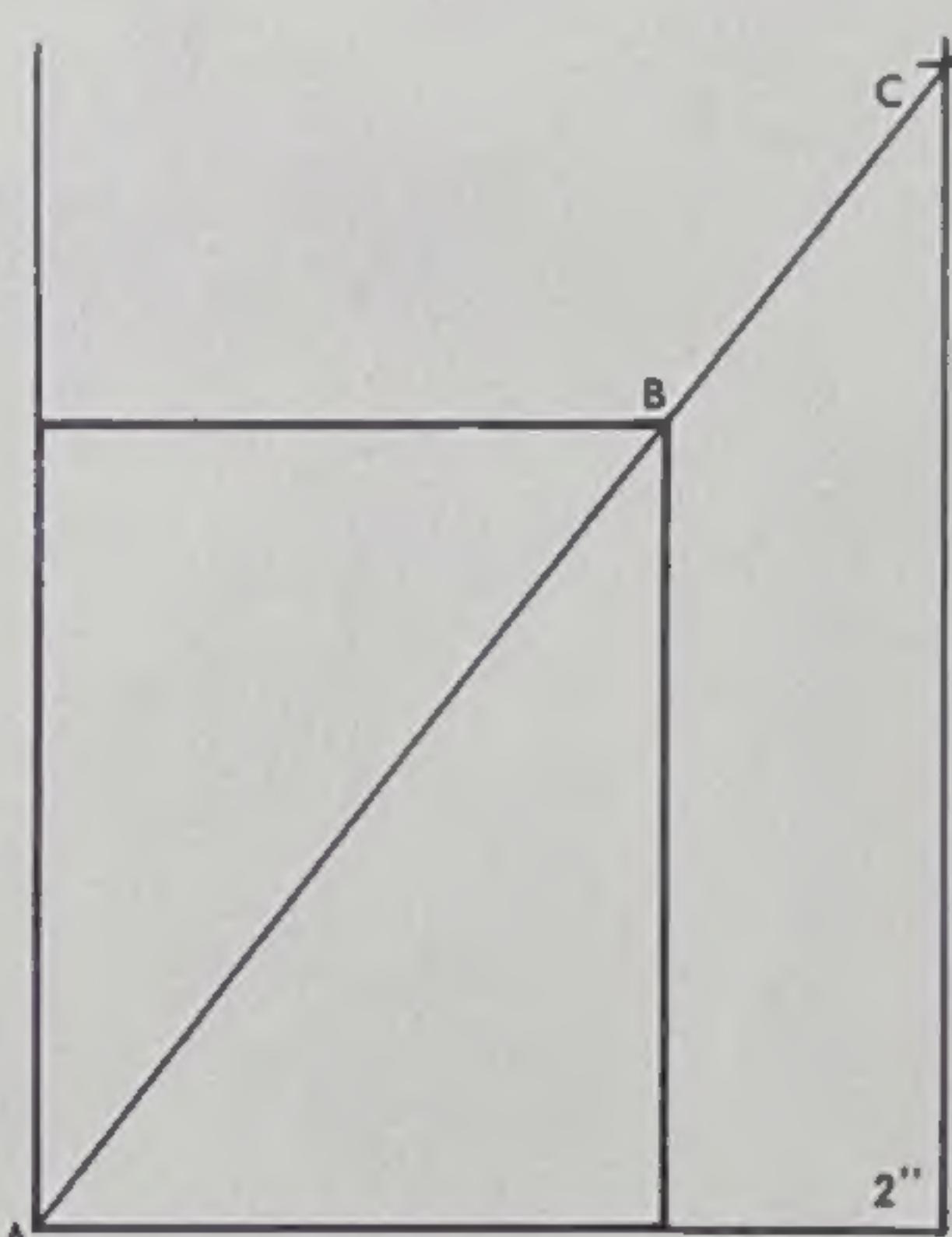
The diagrams below illustrate how to scale a given size up to greater proportions. They also show you how to locate a border within the area of the original size in its proper relationship to the rescaled size.



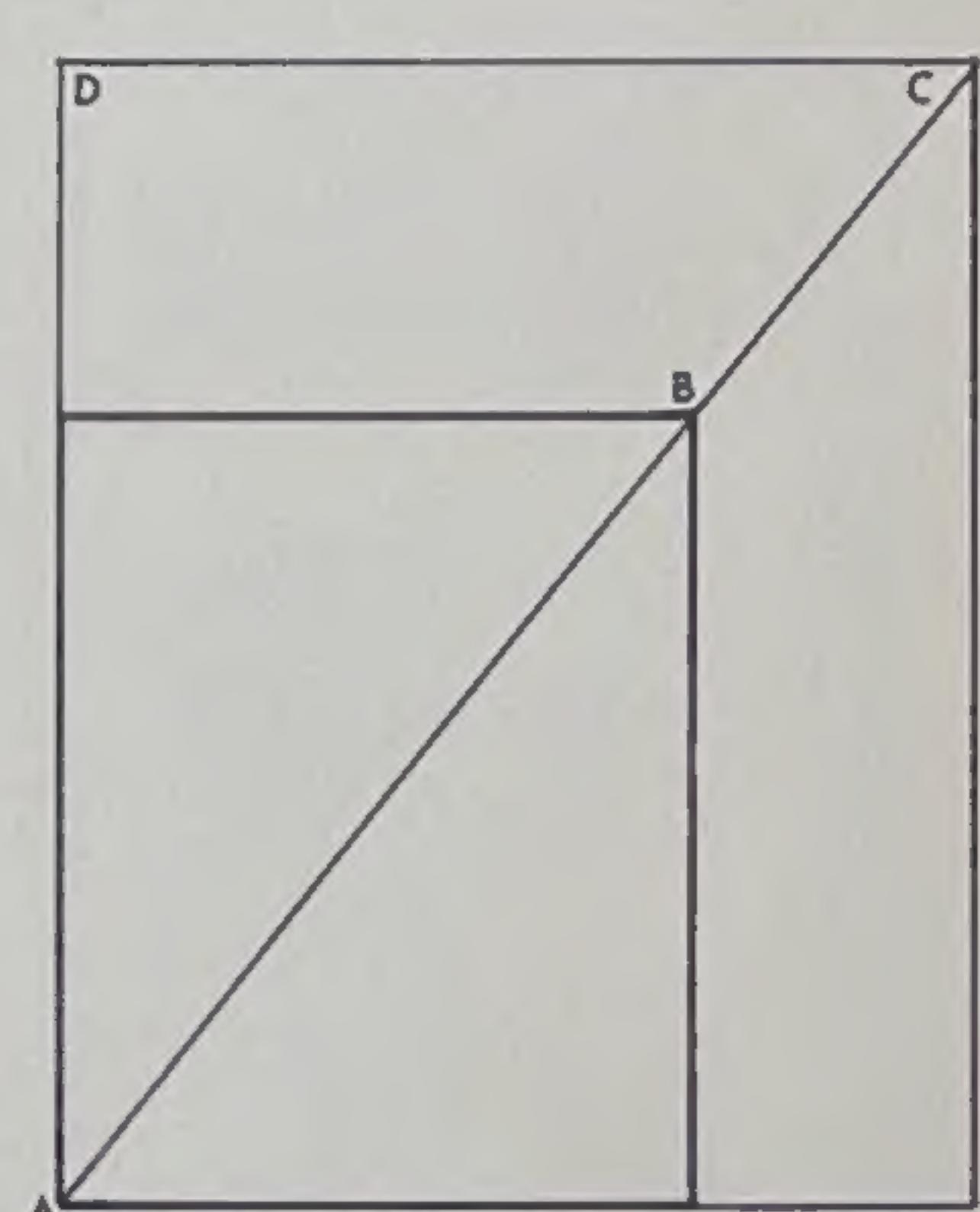
1 This is the original size, $1\frac{1}{8}$ by $1\frac{1}{4}$ inches. A rescale is to be made to increase the width to two inches.



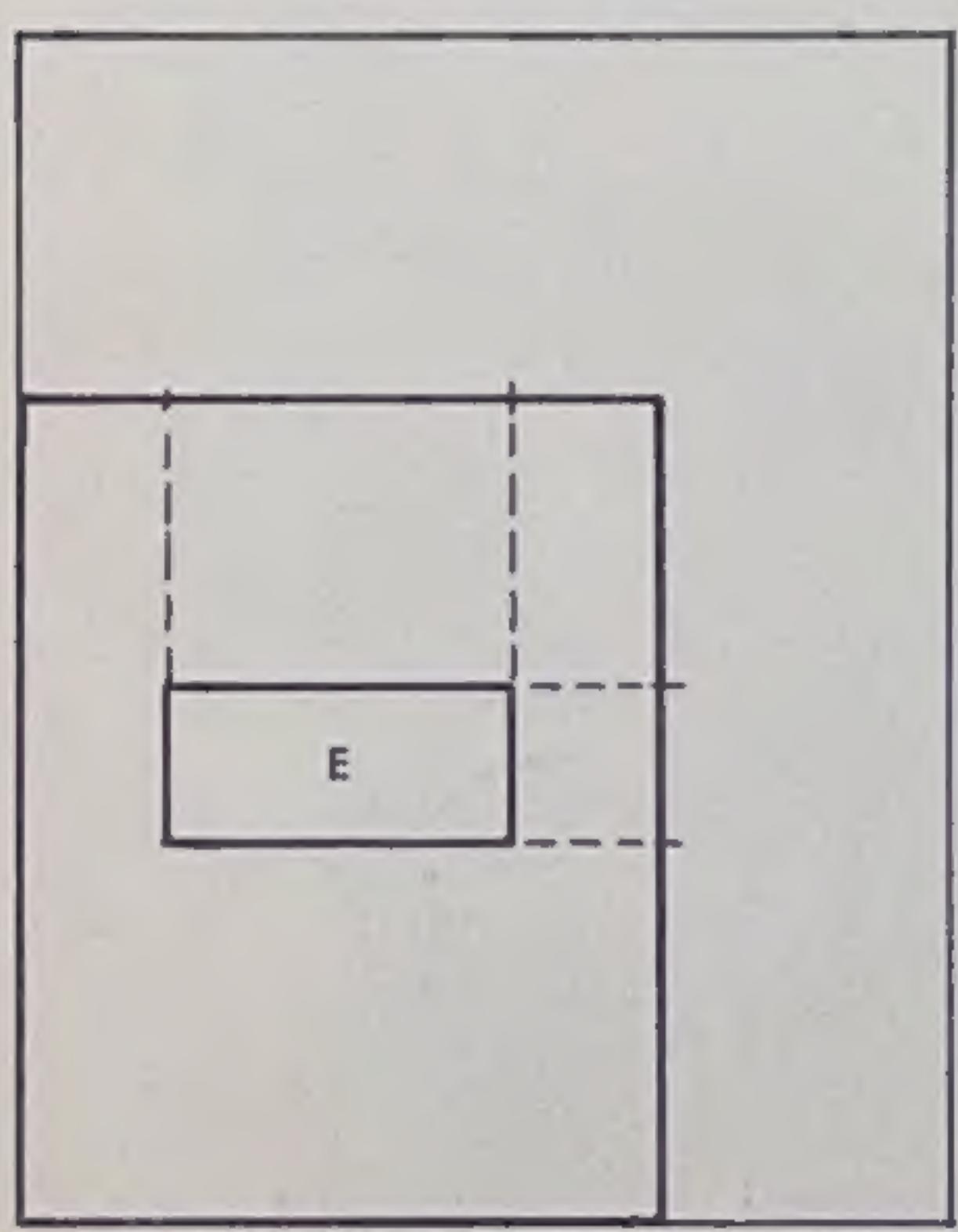
2 Draw a diagonal between A and B, extending it for some distance. Extend the horizontal line from A and the vertical line from A.



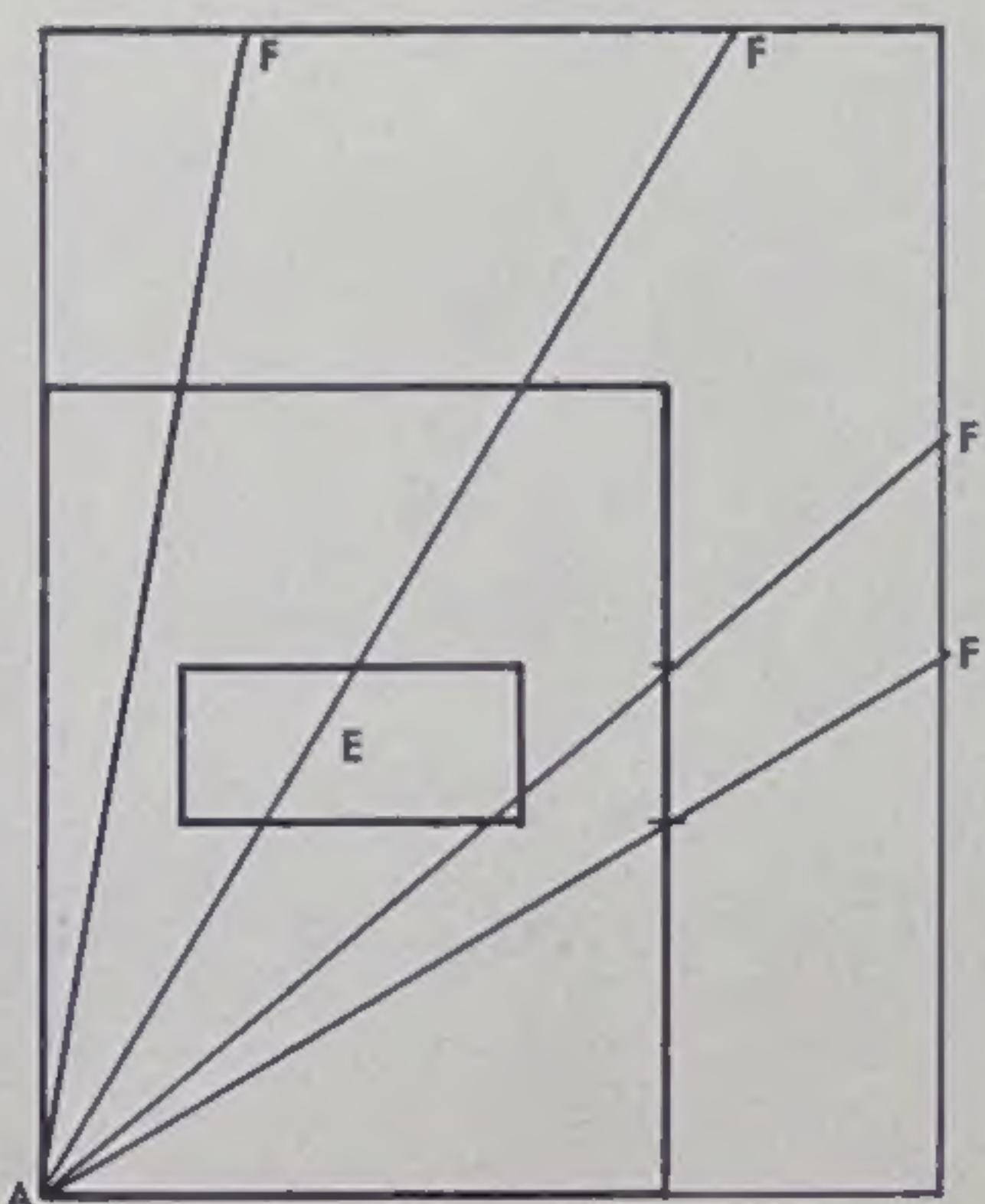
3 On the horizontal line extended from A, indicate the two inch mark, and from this draw a vertical line to intersect the diagonal line AB at C.



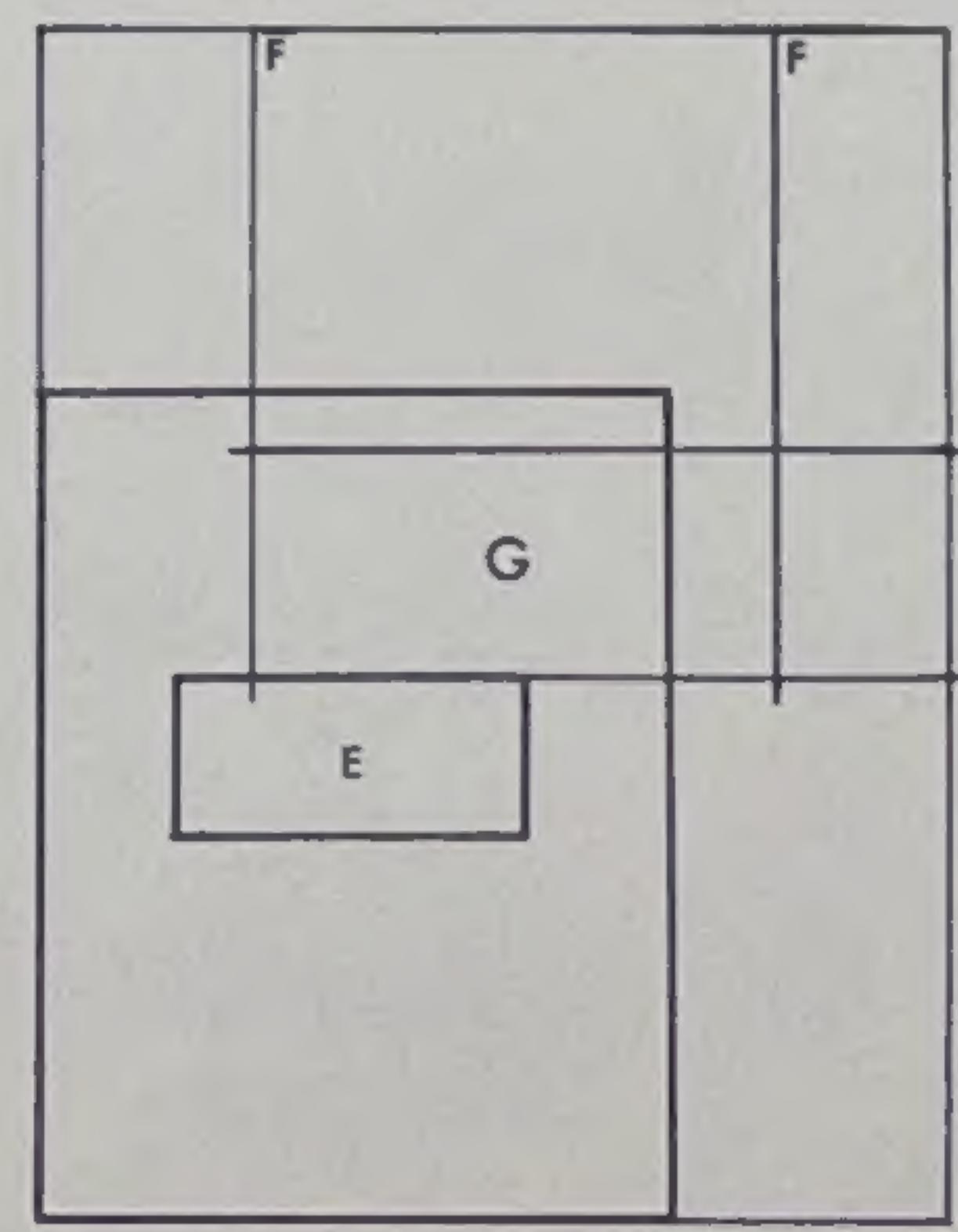
4 Draw a horizontal line from C to D. This gives you an accurate proportional enlargement of the original size.



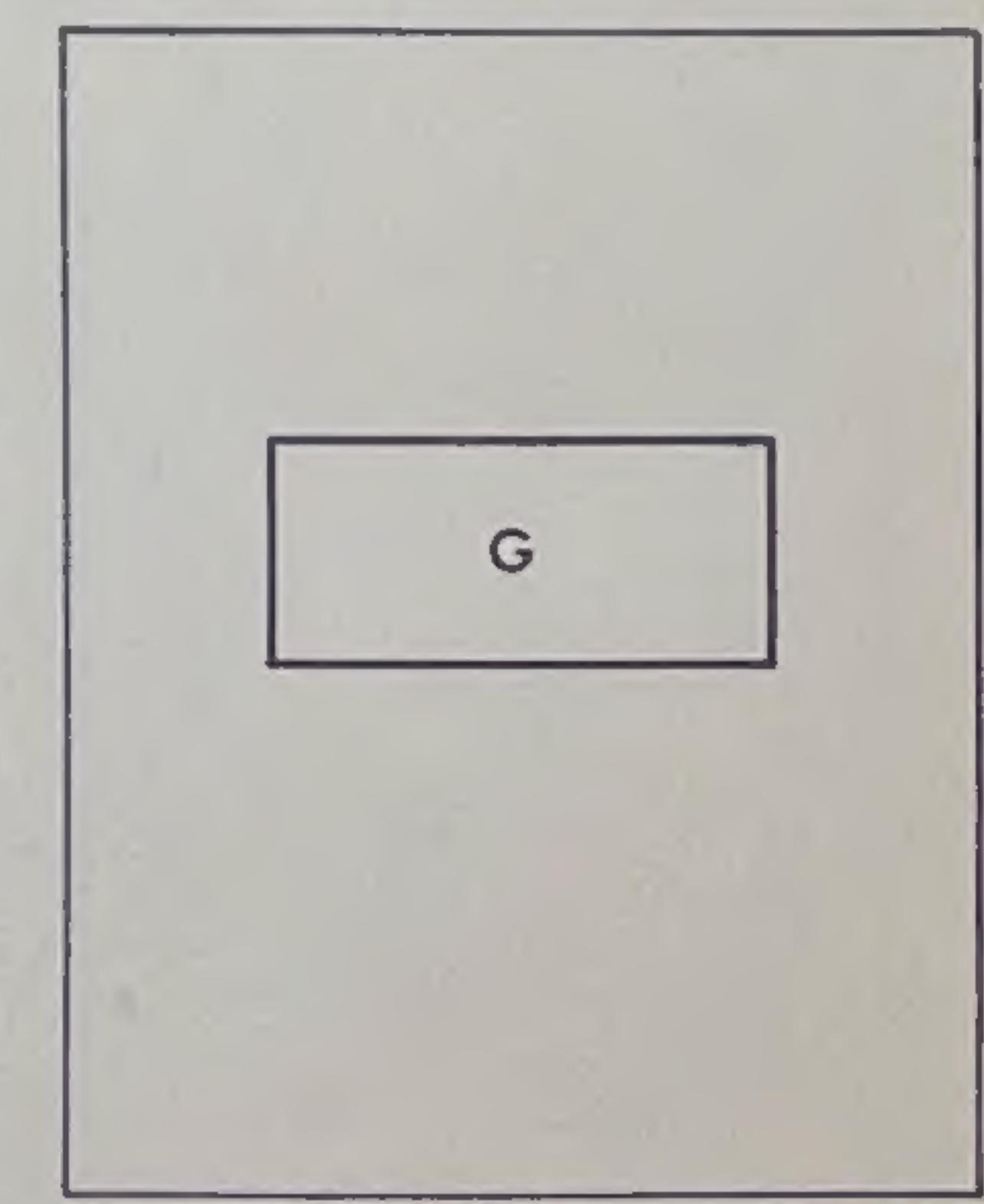
5 Here is a panel (E) in the original size. Extend the vertical and horizontal sides of this panel to the extremities of the original rectangle as indicated.



6 From A draw lines through the points where the extensions of E intersect the original rectangle, extending them until they intersect the large rectangle at points marked F.



7 At points F, draw lines at right angles to the sides of the large rectangle until they intersect to form the new panel G.



8 This shows the correctly enlarged proportions of Panel E—now called G—and its exact position on the rescaled size.

Mechanicals

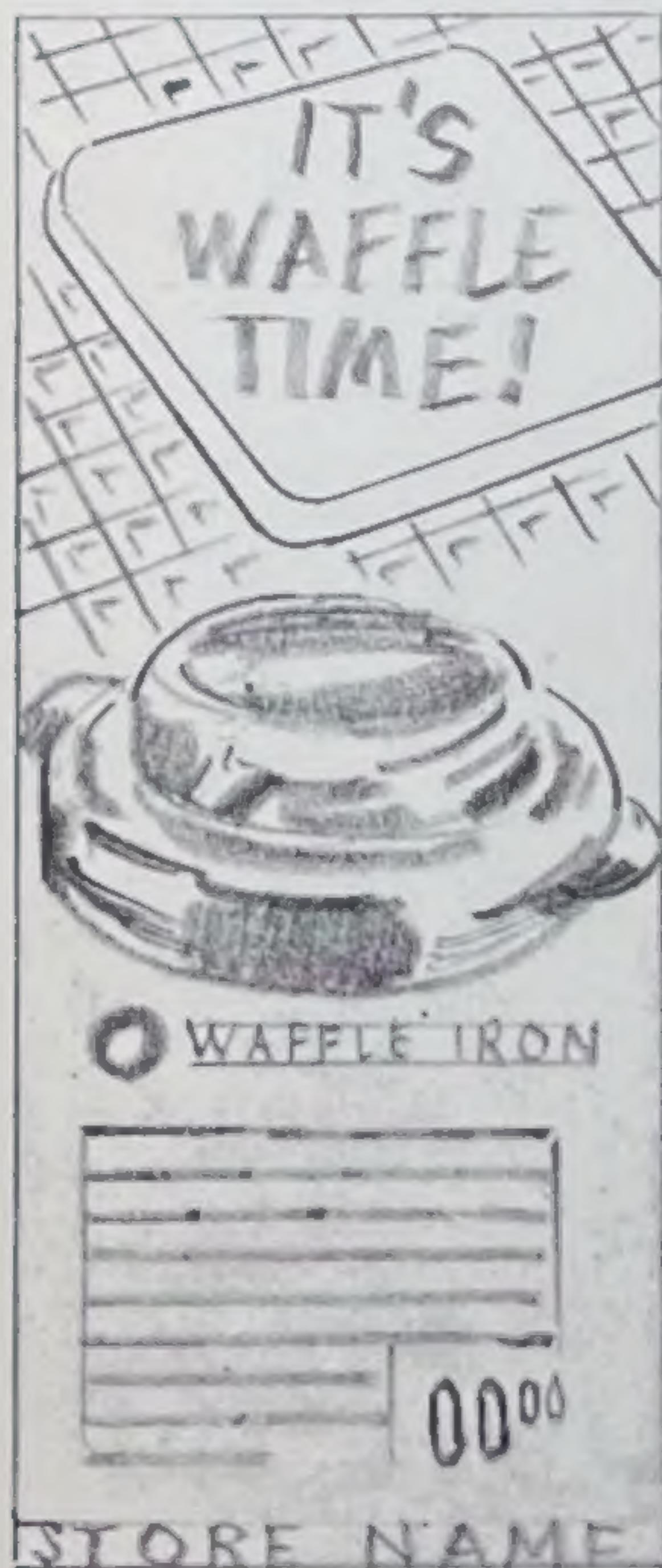
Mechanicals are guides for the engraver, and those who make them are known as mechanical men. The guides contain all of the elements very accurately placed which are to appear in an advertisement. The comprehensive layout serves as the guide in making the mechanical, and all evidences of rubber cement or other blemishes on the paper must be removed. Usually it is necessary to rule lines and panels and to paste in photographic prints of illustrations and lettering. These must be ordered to accurate size and pasted in position with the aid of rubber cement. When pasting in type proofs which frequently are not quite dry, it is necessary to dust the surface of the type with talcum powder to prevent smudging. The type proofs can then be pasted into place with the rubber cement.

If you take this job seriously, you will keep your rubber cement always in workable condition. You will keep your lampblack, your white and ink from drying out. Your brushes, pens and drawing instruments will always be clean and ready for use. On this job you will probably have an opportunity to make small spot drawings, and further promotions depend on how well you handle your assignments.

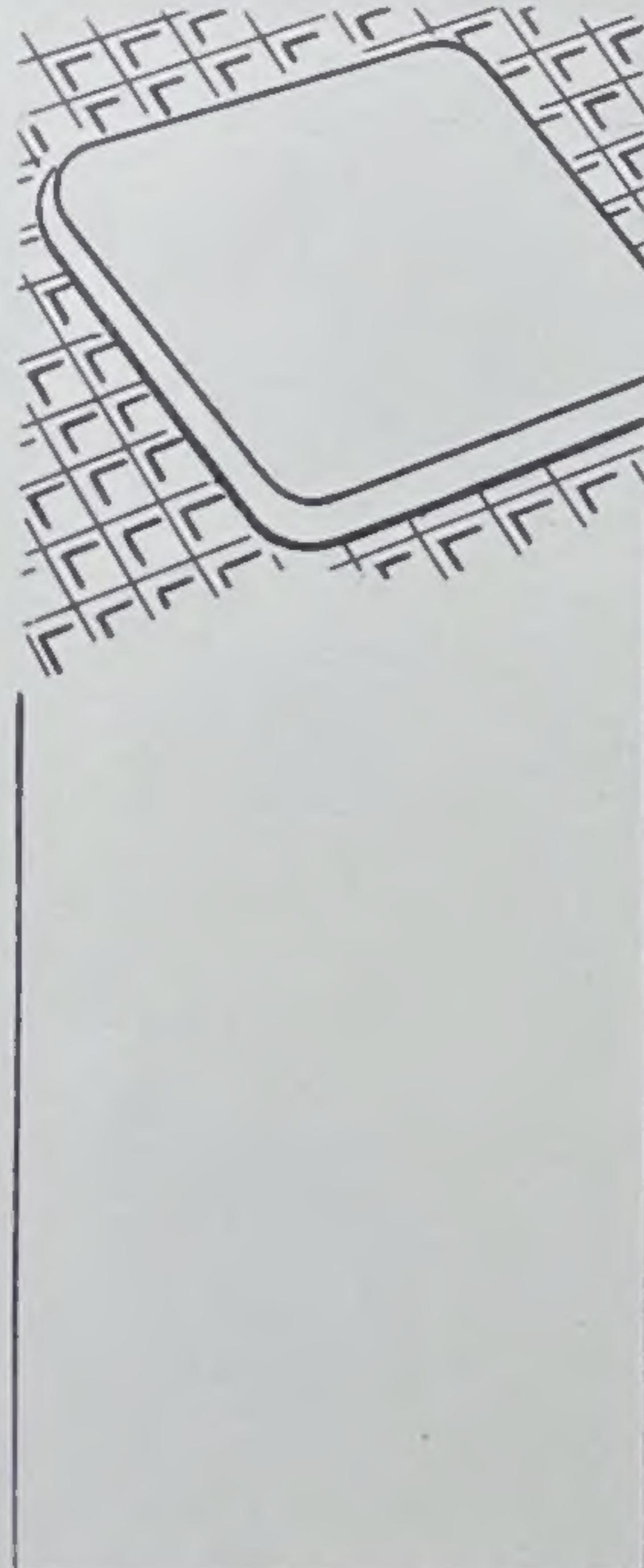
Your can of rubber cement and brush require constant attention to prevent drying out.



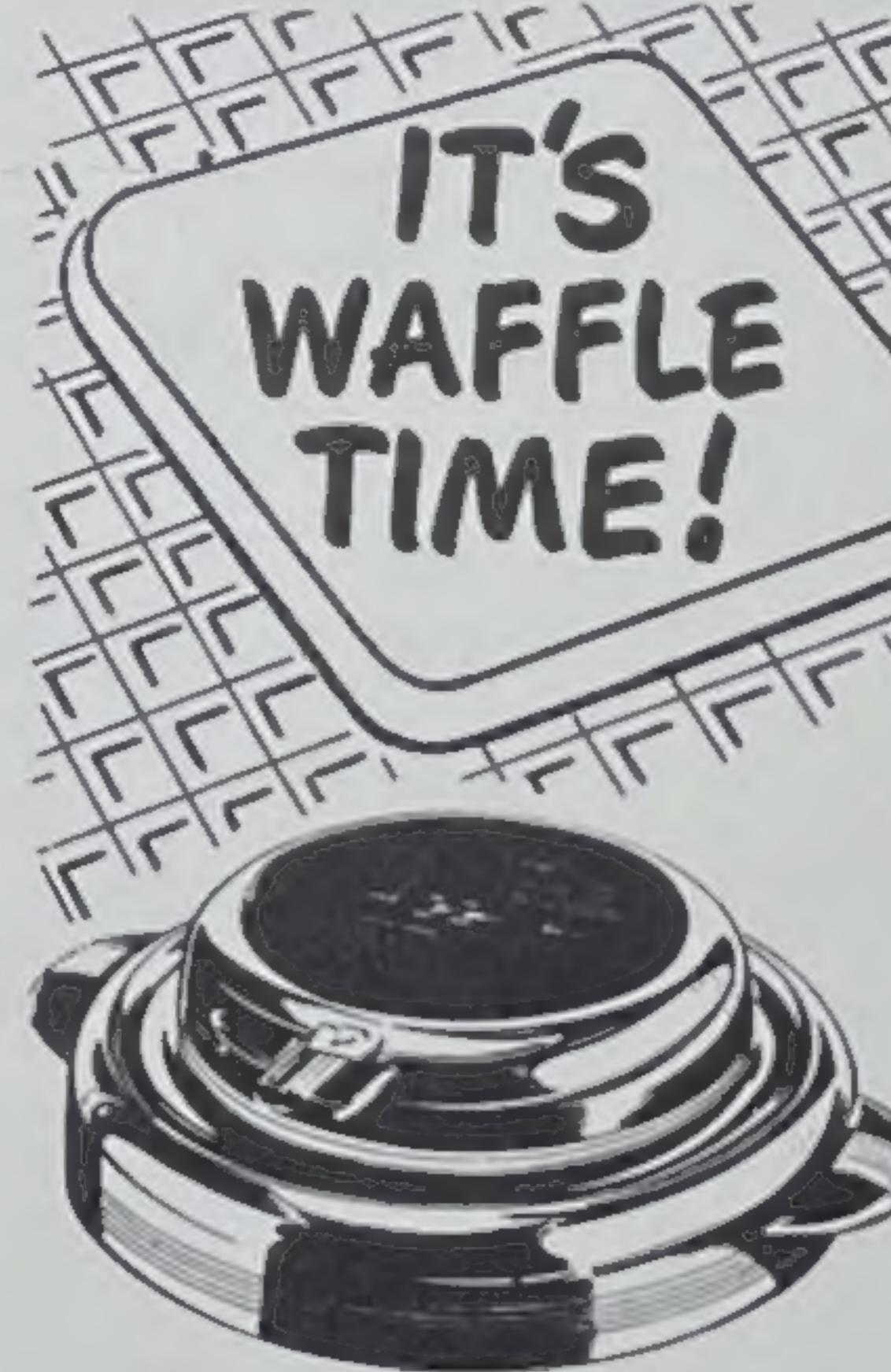
Apply the cement thinly and evenly and avoid lumps.



1 This is a comprehensive sketch of an advertisement from which the mechanical guide is to be made for the engraver.



2 Lay out the size accurately on drawing paper and draw the design at the top of the advertisement first.



 WAFFLE IRON

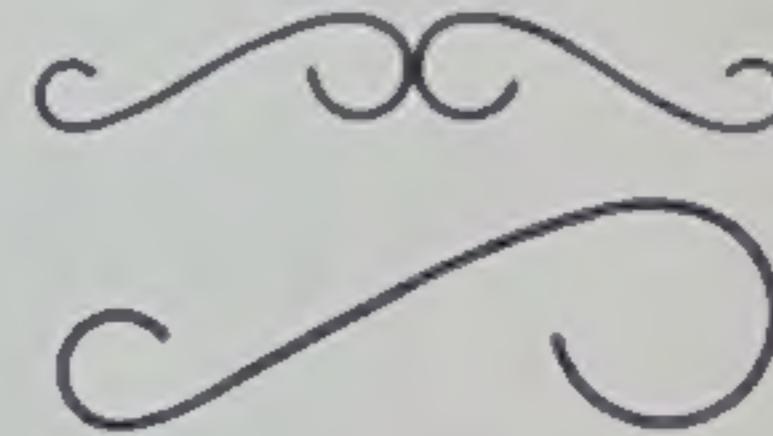
They just melt in your mouth . . . waffles baked in this General Electric Waffle Iron. Heat indicator tells you when to pour batter. Expanding hinge bakes each waffle evenly. Smart chrome 00 00 plate finish.

STORE NAME

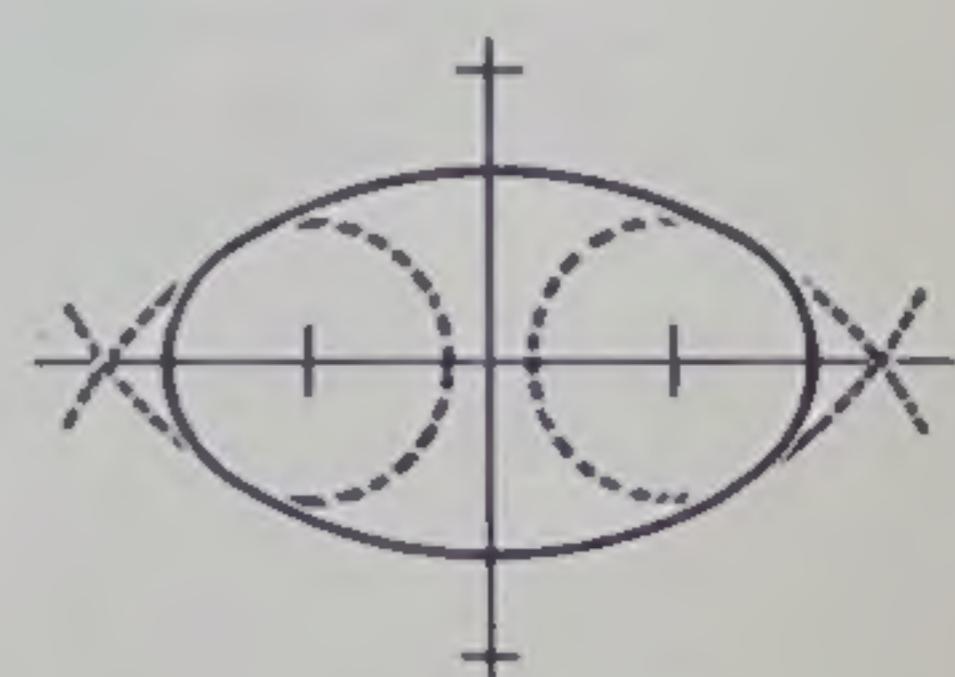
3 Now collect all the other elements, the hand lettering, print of illustration, type and trademark, pasting each in its proper position as indicated by the comprehensive sketch. This is the mechanical which goes to the engraver.



Ruling a border of evenly spaced lines is difficult. The spacing must be accurate and the weight of the lines even.

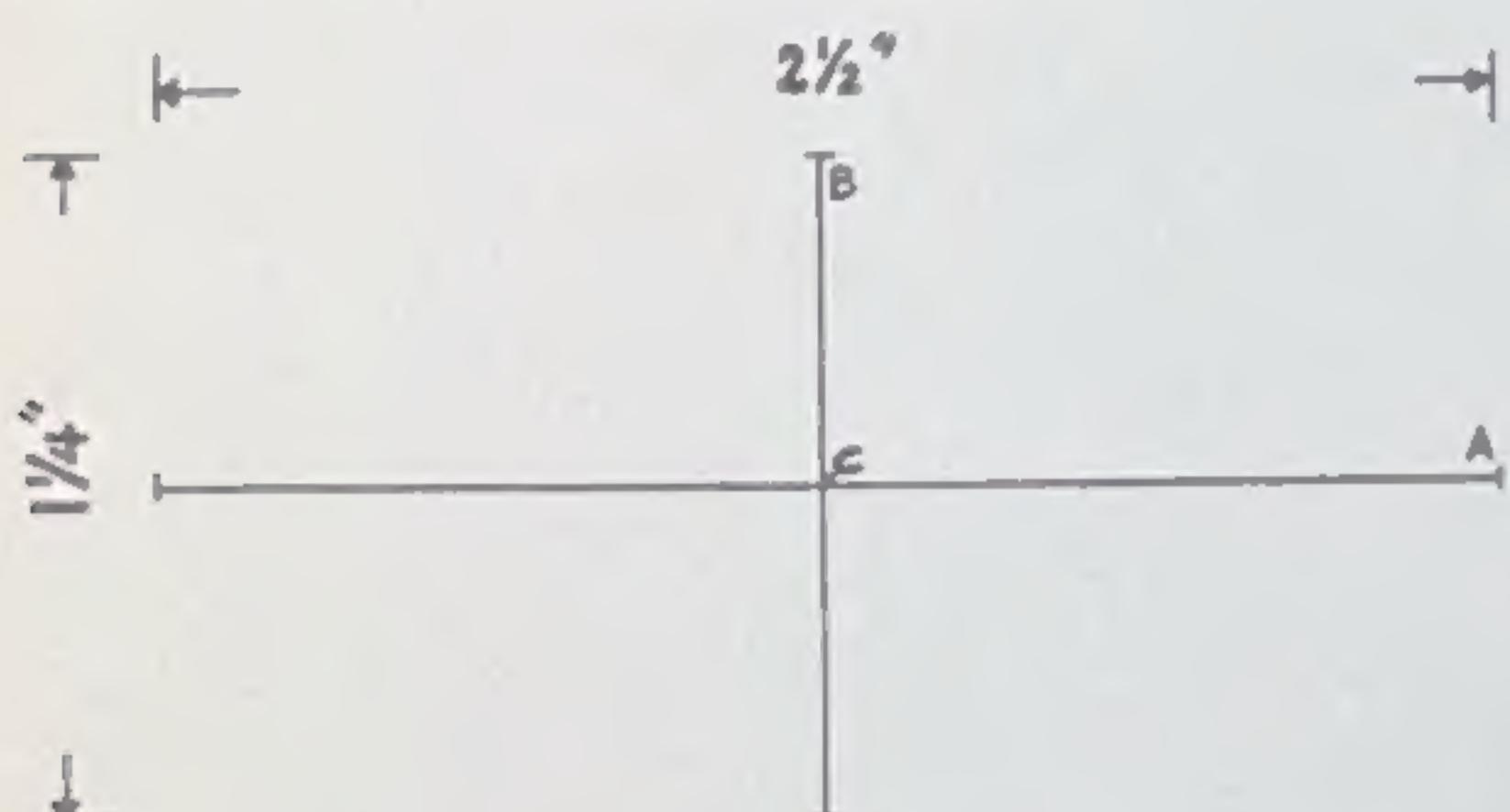


Curves such as these can be drawn with the aid of French curves which you can obtain in a wide variety of shapes.

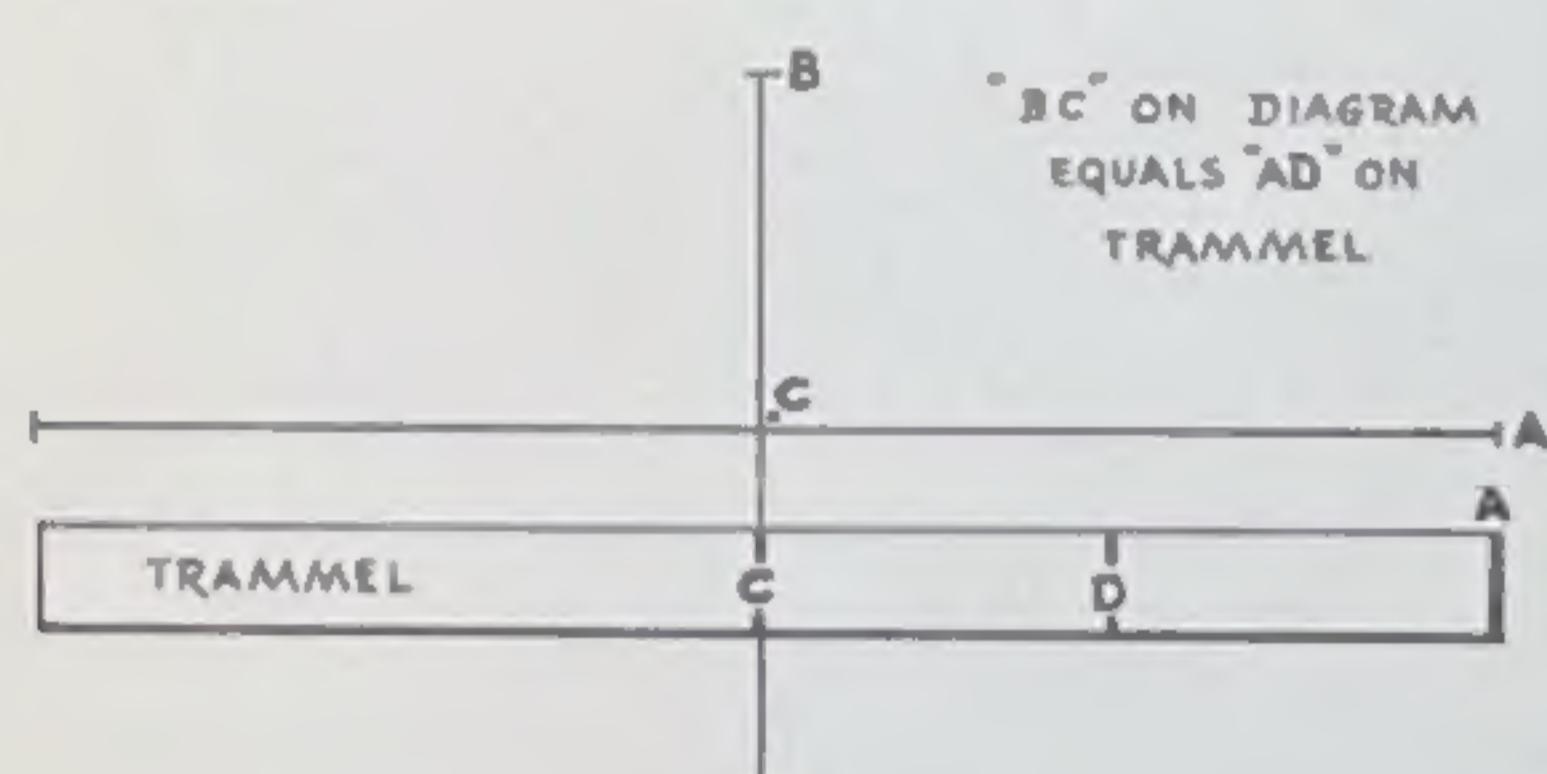


One way to draw ovals is by joining circles with curves.

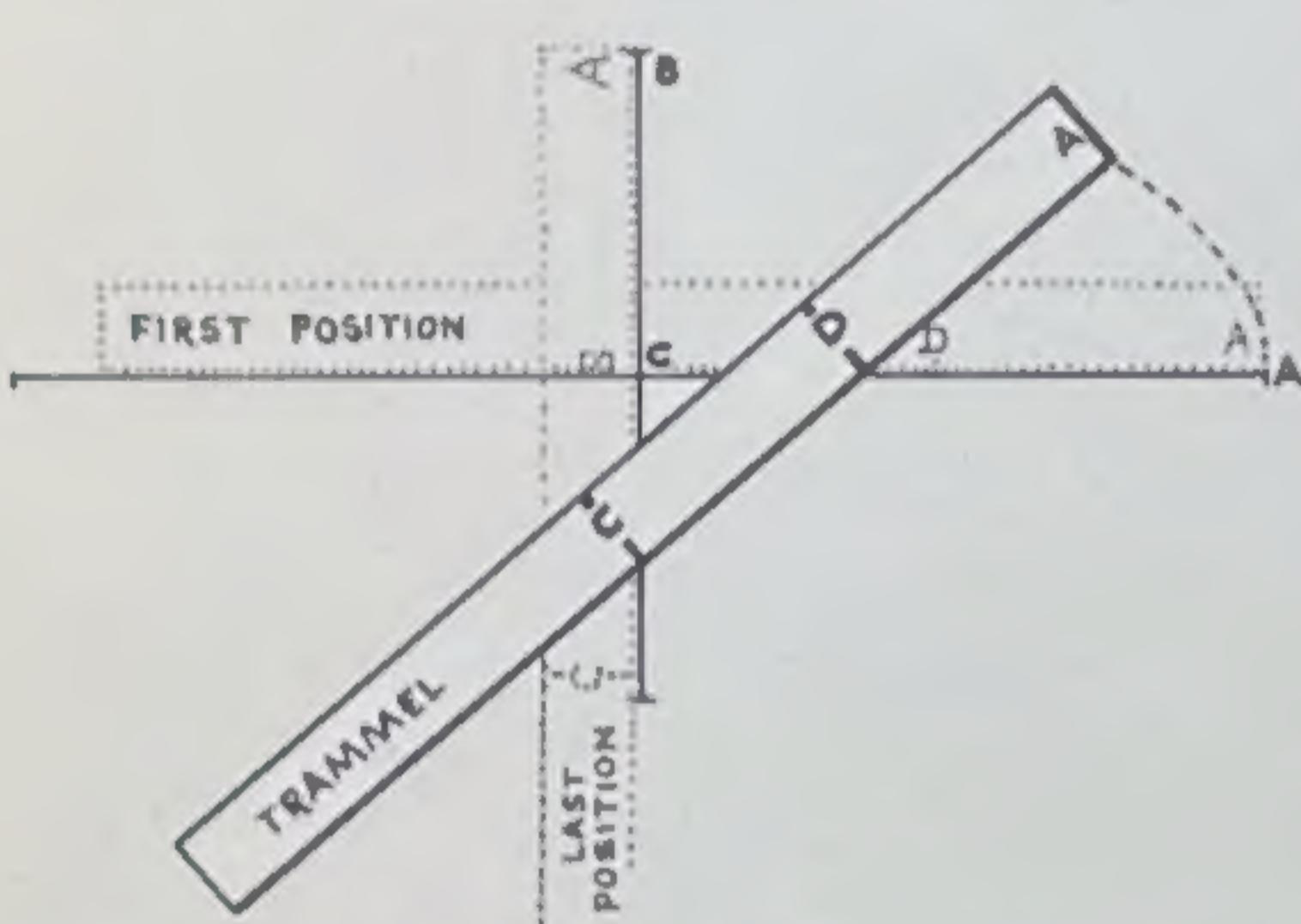
The Trammel is a narrow strip of paper with which you can make an oval of any proportions.



- 1 Draw the long and short diameters of any oval which you wish to create, crossing at right angles at C.



- 2 Using a narrow strip of paper—called the trammel—mark off and label on this strip the length of half the long diameter, AC. Now mark the length of half the short diameter, CB, being careful to place point A of the trammel at point B of the short diameter, after which you place the position of the mark C on the trammel, labeling it D.



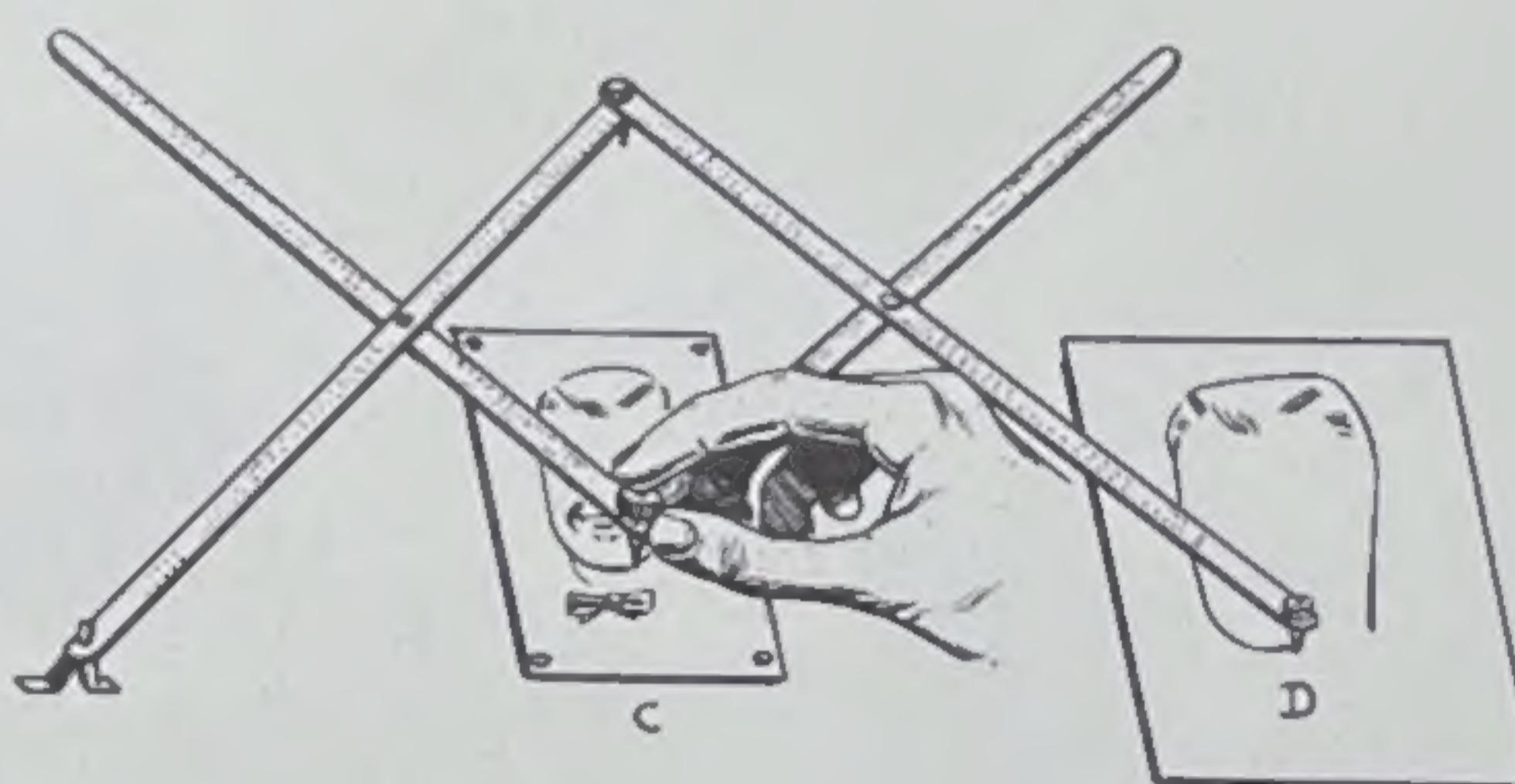
- 3 The diagrammatic illustrations shown are the same size for simplicity and would be used to produce a $1\frac{1}{4}$ by $2\frac{1}{2}$ inch oval. To work the trammel, you place it horizontally along the line, AC. Then move it slowly so that C on the trammel slides down the vertical line from C, while D on the trammel slides to the left along the horizontal line, AC. After each slight movement, make a mark on your drawing, indicating the new position of the letter A on the trammel. The sliding of the trammel continues until it is in vertical position corresponding to BC. By drawing a line through the series of marks, you obtain the perfect one-quarter arc of your oval. You complete the oval by tracing the curve for the other three-quarters. Besides the trammel, there are several other devices to assist you in drawing an oval.

Mechanical aids

Various methods and mechanical aids used in art studios to produce the wide variety of art work which must be turned out are described on these two pages. There are tricks in all trades and the creative artist will never allow himself to be bound to any one method of doing things but will devise some of his own as opportunities arise. The method which you use to make a drawing is not to be questioned. It is the result that counts.

Many excellent mechanical aids are on the market. Most of them are time savers but your skill in using them is an important factor. A sharp chisel or saw, for example, will do an excellent job in woodworking but it must be used with intelligence and skill. Acquaint yourself with all available mechanical aids and their use and be alert to seek information about the most modern methods of utilizing them.

The camera lucida, the pantograph and the photostat will help you in making tracings, enlargements or reductions in the preparation of a finished drawing. Zip-A-Tone sheets, Craftint and other specially prepared drawing papers will help you



The Pantograph is especially designed for proportionately enlarging or reducing drawings and pictures. It is easy to operate and it will do your copying jobs swiftly and accurately. This instrument was used almost entirely for such purposes before the advent of camera devices and some artists still prefer it. The scribe point (C) is placed over the picture to be copied and the pencil point (D) draws the image on the drawing paper, guided by the hand which guides the scribe point over the original. Reductions can also be made in similar fashion by following instructions which come with the instrument.



Camera Lucida is the trade name for a simple portable device which can be clamped to any level table. You look through a small prism set in a cross bar at the top of an extension arm. The prism reflects an image of a picture fastened to an upright frame at the end of the table, the image appearing to the observer on a piece of paper placed on the table under the camera lucida. By moving the back board closer or farther away from the instrument, the image can be made larger or smaller and you can trace it in any size desired. This device will save you many hours of production time when a drawing must be made larger or smaller than the original. The instrument is often referred to as a "lucy."

to produce special effects in your finished drawings. So learn how to use them for they are not only time savers but more important, you can control the values in your drawing with their help.

Remember that your responsibility does not end when you have made a drawing. You must be certain that your art is in condition for the engraver. This means that all marks or impressions that are not to be reproduced must be removed. The drawing must be clean. You should cover it with a piece of transparent tissue paper which protects the drawing and on which any notations for the engraver can be placed. If it is a pencil drawing, you should spray it with a protective coating of fixatif. All photographs, in addition, should have another cover such as wrapping paper to protect the delicate air brush tones from being scratched, if the air brush has been used. Do not write with a pencil on a tissue covering a photograph or airbrush tone because this



1 The drawing is first penciled, then inked on Doubletone paper.

2 Craftint developer is applied with either pen or brush to the areas in which dark tone is desired.

3 The light tone is next applied in the same manner, completing a drawing with two tones of gray in addition to black and white.

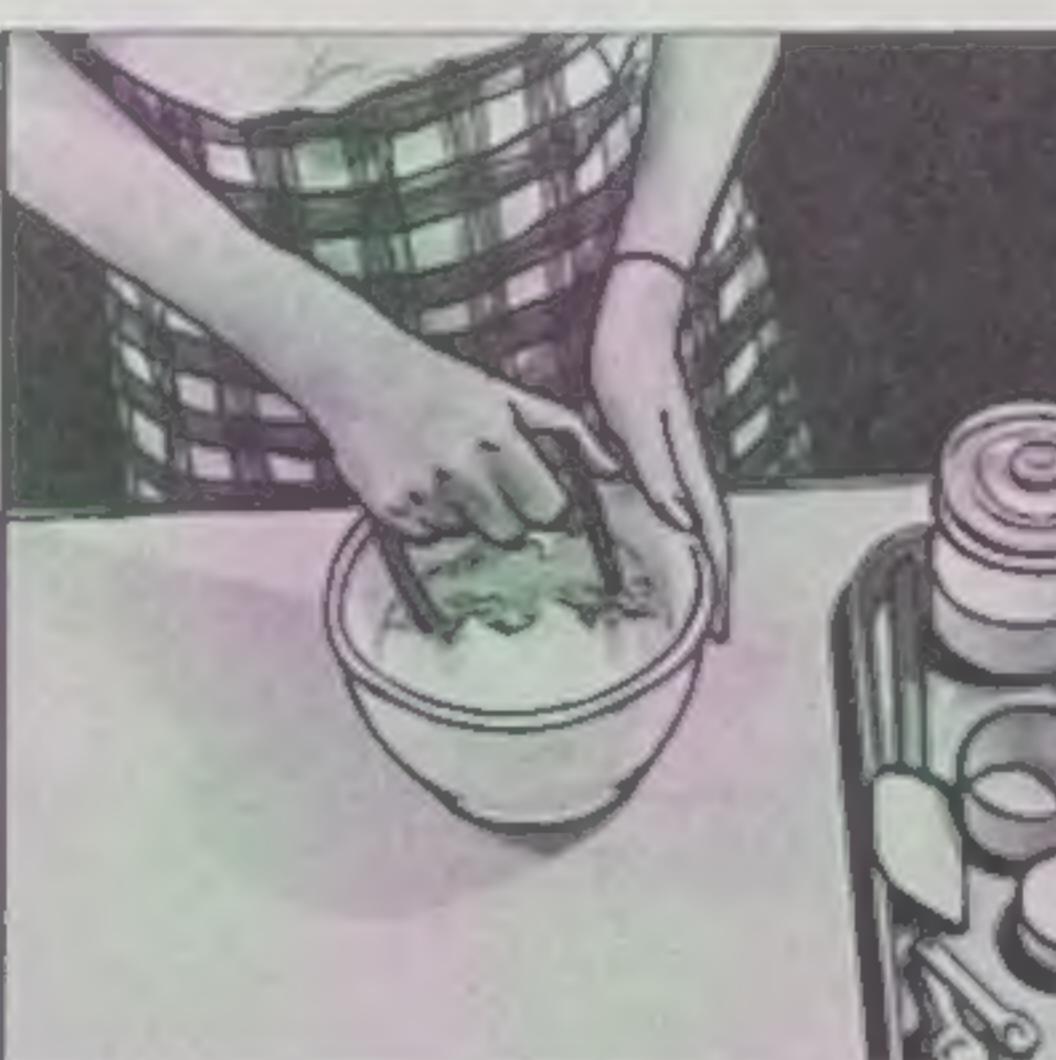
Craftint Doubletone drawing papers in appearance look like high grade Bristol board. Made of three-ply Strathmore, Doubletone sheets are processed with two invisible shading screens, one a light tone and the other a darker tone. The quick application of Craftint developers, either with brush or pen, instantly makes these shading screens visible on the drawing itself in the areas where the artist desires to have them. Completed drawings, although having two gray tones plus black and white, reproduce as line work. Above are the steps involved in this operation, showing how simple it is to make a Doubletone drawing.



Zip-A-Tone is a quick and easy screen to be applied to the drawing for reproduction. Place the screen over parts of the drawing to be shaded, then rub over this screen with a piece of paper about the size and thickness of a blotter or with an ivory burnisher. Hold the paper beneath the tips of the fingers and start from the bottom of the screen, rubbing from left to right and moving upward as the screen adheres to the drawing. Next, cut and strip away parts not wanted, then go over the screen again as described above, using sufficient pressure to make the screen adhere tightly. It is then ready for the engraver. Similar effects are achieved by the Ben Day process where engravers apply a screen to the engraving to produce areas of tone desired by the artist.



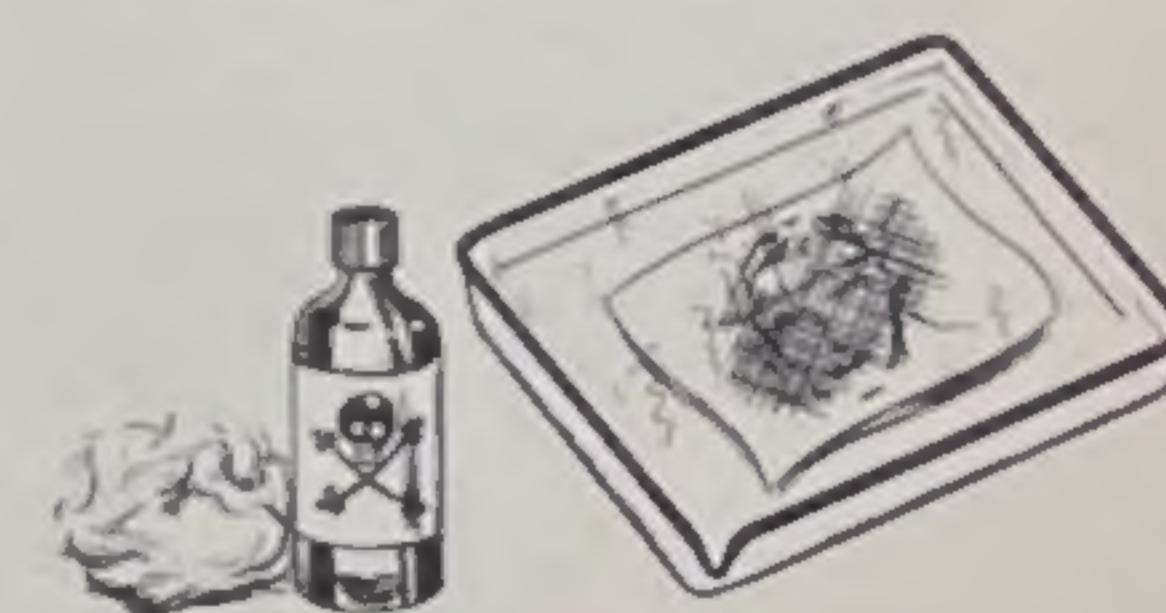
1 Next the print is mounted with rubber cement on a piece of board. Press it down firmly, making certain you leave no humps to hinder your smooth pen line.



2 Make your line drawing over the silverprint, using waterproof black India ink. If there are any large black areas to cover, you may use a brush, but be sure that your blacks are not thin or gray in appearance.



3 Place the print in a tray with a solution of bleach (obtained from a photo supply store) and rock the tray back and forth to increase the bleaching action. Use a piece of cotton to pat the surface of the print gently. The photographic impression will disappear, leaving only your line drawing which should be washed in water for half an hour.

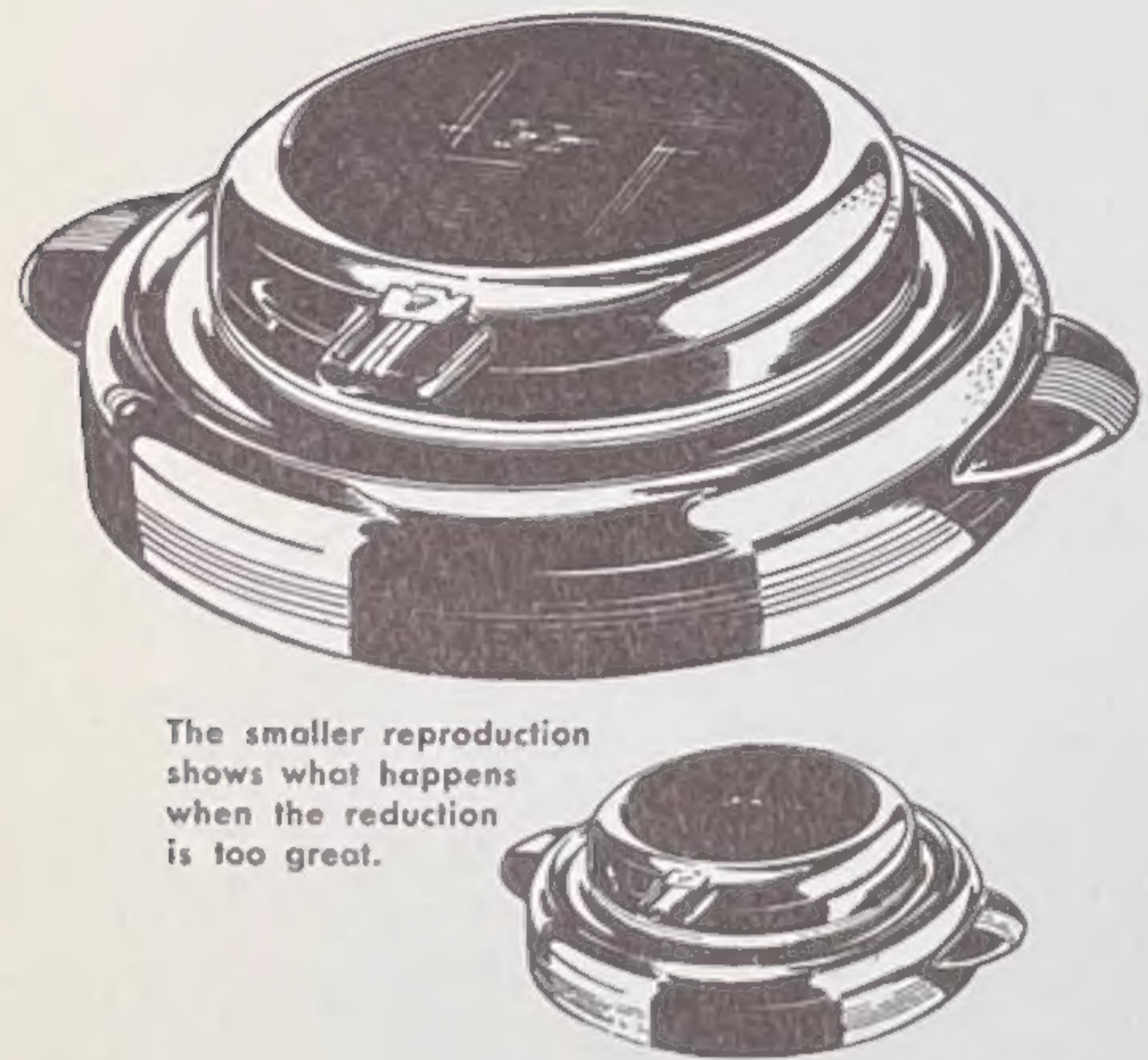


will leave an indentation which will show in the reproduction. Use the best supplies and avoid cheap quality materials. Your time and effort are the most expensive items you are contributing. In comparison with your time, the best materials are inexpensive.

Bristol board is made in two finishes, antique and plate. The plate finish is best for pen work because the surface is hard and smooth as glass. Your pen point will not pick up tiny particles of paper than can clog the point and result in a ragged line. However, if that is the result you wish to achieve, or if it is your style, you should use the antique finish. You will find also that various pen points come in different grades. A pen such as the No. 290 is very flexible and will produce very fine or broad lines without losing this flexibility. Know your tools and your materials well and how to use them and you will advance more rapidly in your profession.

Studio procedures, fashion illustration

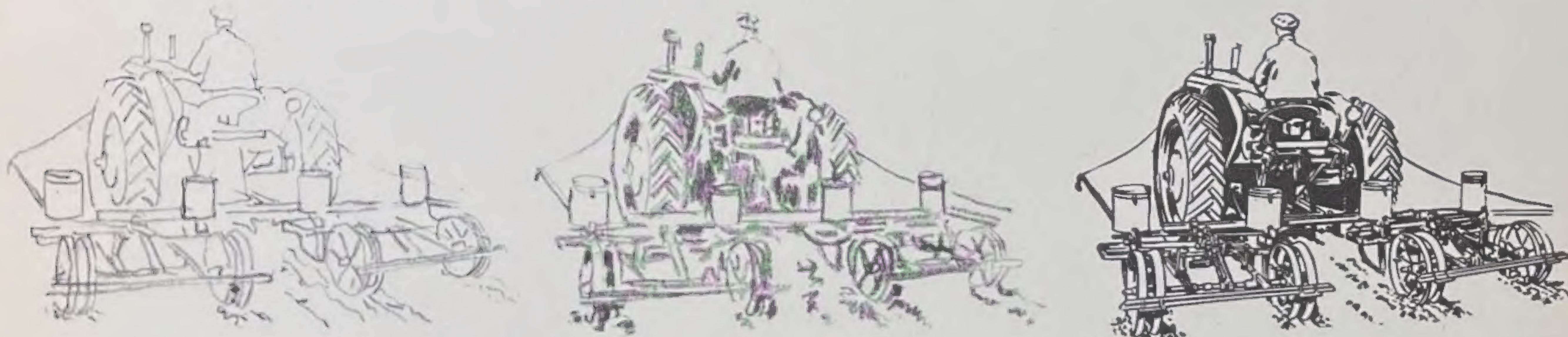
Famous Artists Schools, Inc.

**Product drawing**

If you are the "mechanical man" in an art studio, you will make the mechanical guides for the advertisements and other copy to be sent to the engraver. This key job gives you an opportunity to make minor spot drawings of such objects as flags and arrows and you are in a position to determine whether you will become an illustrator, a retoucher, a lettering man or if you will specialize in some other field.

If your spot drawings show promise, your next job is likely to be that of cub illustrator. In this position you will be asked to make product drawings, examples of which are shown on these pages. Take this job seriously and work hard at it. Be exacting and neat in your work, and be sure your final drawing guides on tissue are correct in perspective and accurate in all details. It is customary to make the original drawing larger than the reproduction size and various techniques are described here.

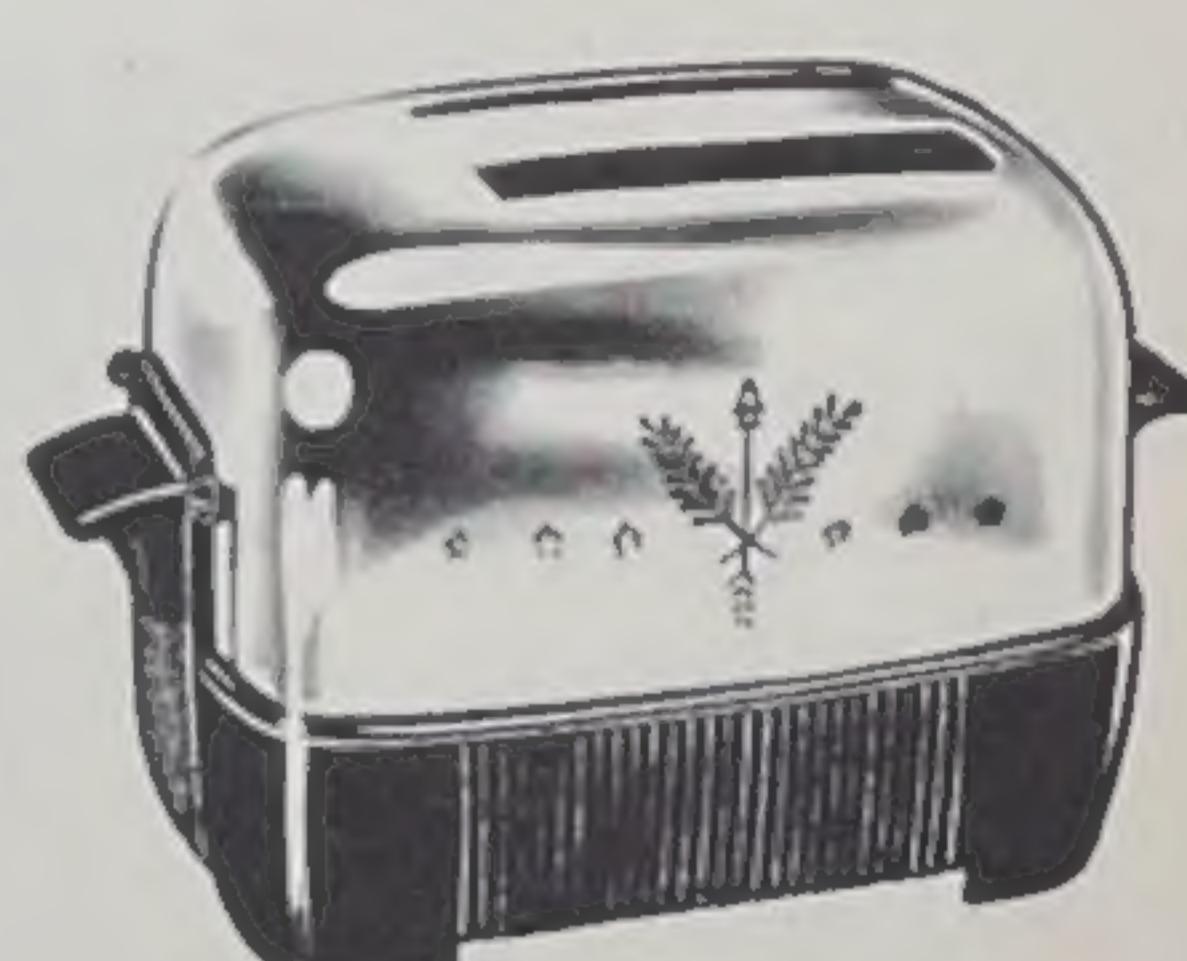
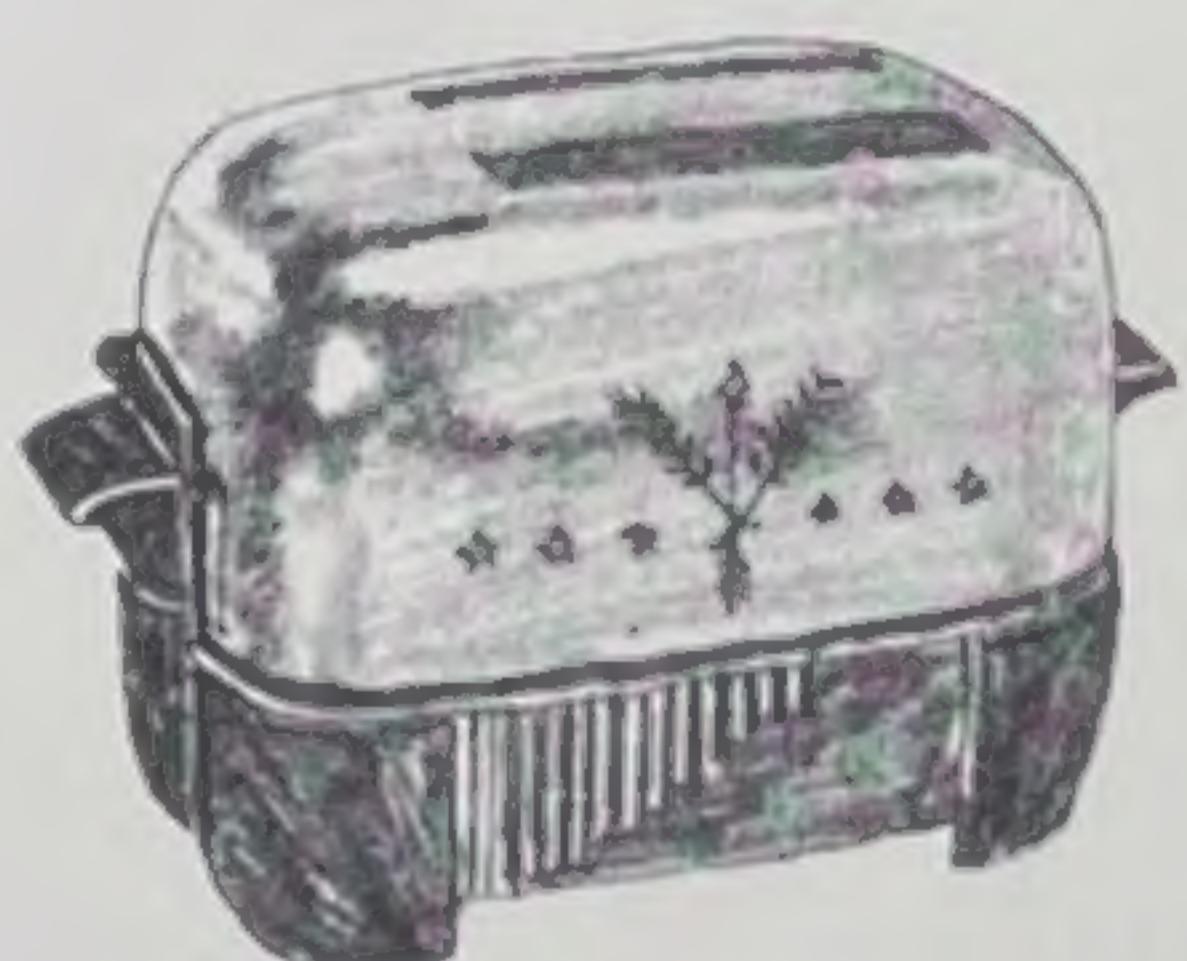
While we have covered several techniques for drawing products for reproduction, these are not the only techniques which are used, by any means. However, they are the common and most useful methods employed. It is important that products look alive and command attention. This can be accomplished by the proper use of your

**Line Drawing**

1 Make an accurate and clean pencil drawing on tissue, making certain of your perspective and details.

2 Indicate with pencil the modeling you intend to develop in your line drawing.

3 Trace the drawing down on a piece of drawing board and, with the tissue as a guide, finish your drawing in ink.

**Line and Wash**

1 You may have a photograph of this toaster from which to draw or you may have to draw directly from the object. In either case, make a careful and accurate outline drawing on tissue.

2 Draw in with pencil the tones which will serve as a guide for putting in the washes.

3 Trace the drawing down on your drawing paper and put in the outline of the product and its details with ink.

4 Brush in the half-tone washes, using your pencil drawing as a guide in modeling the product.

**Line and Ben Day**

1 The procedure is the same at the start. Make a pencil drawing on tissue.

2 Add the pencil tones which will denote the modeling of the product.

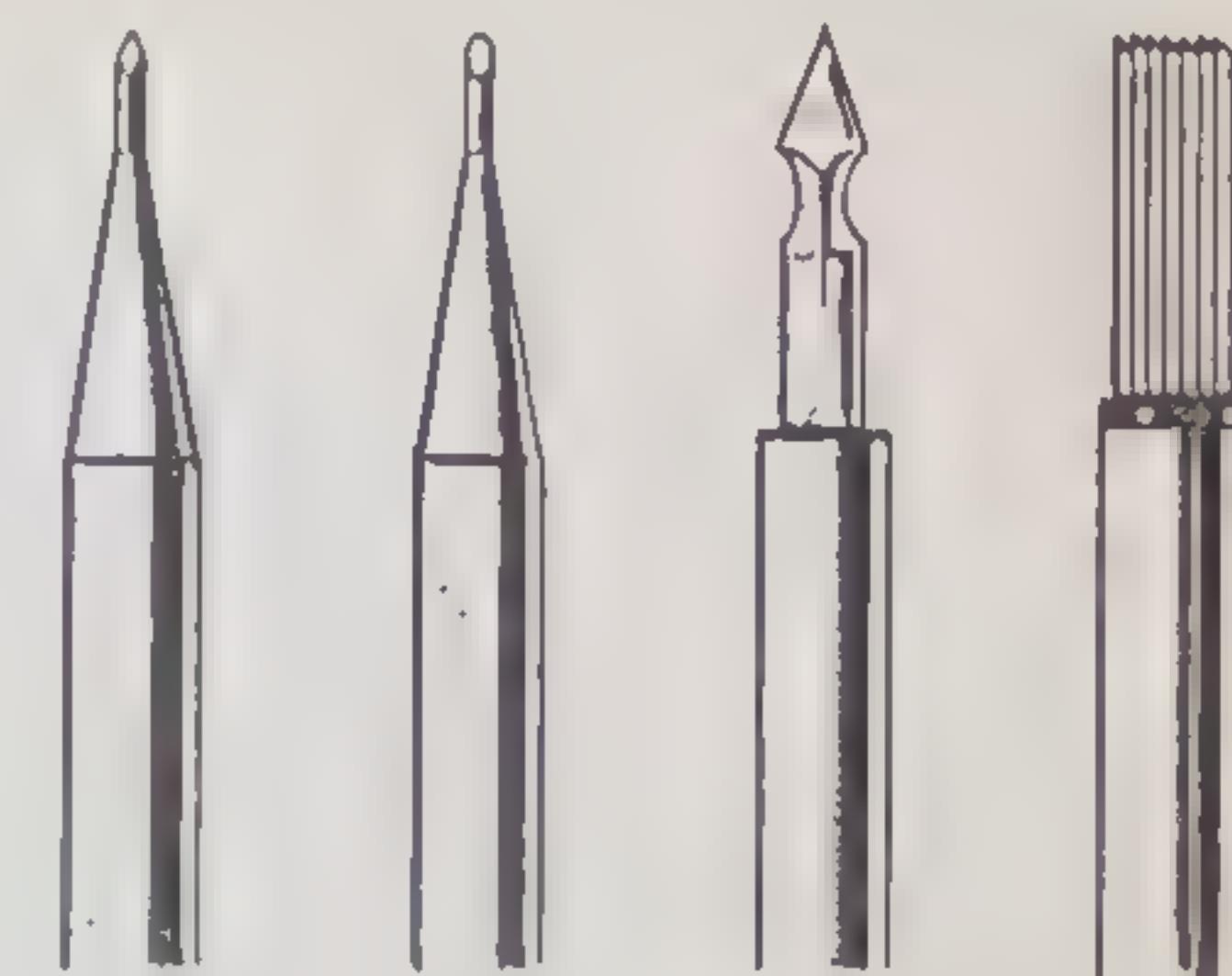
3 Trace the drawing down on paper and draw the basic lines and solid blacks in ink.

4 Wash in a pale blue color (indicated here by gray) denoting where you wish the Ben Day to be laid by the engraver.

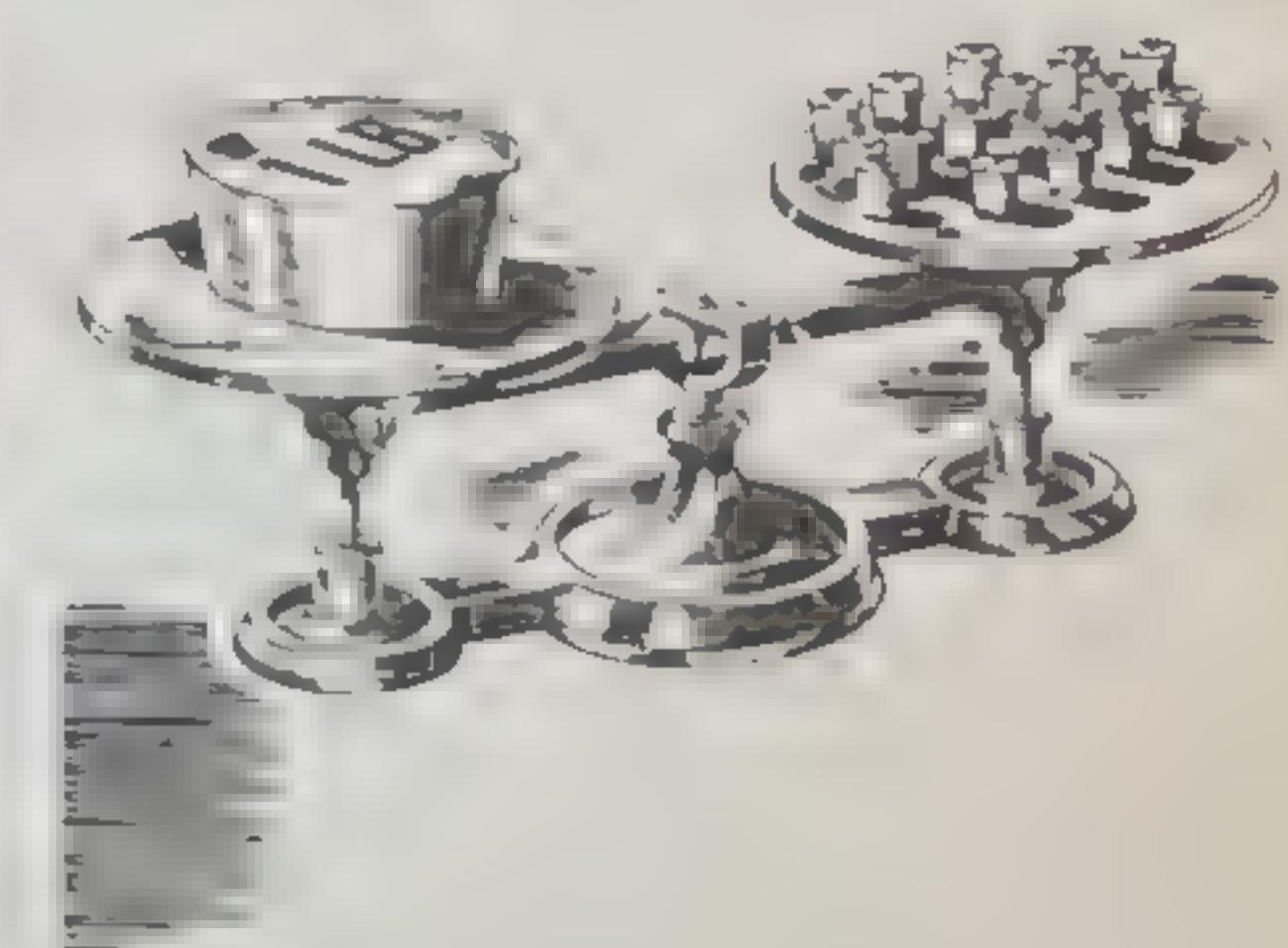
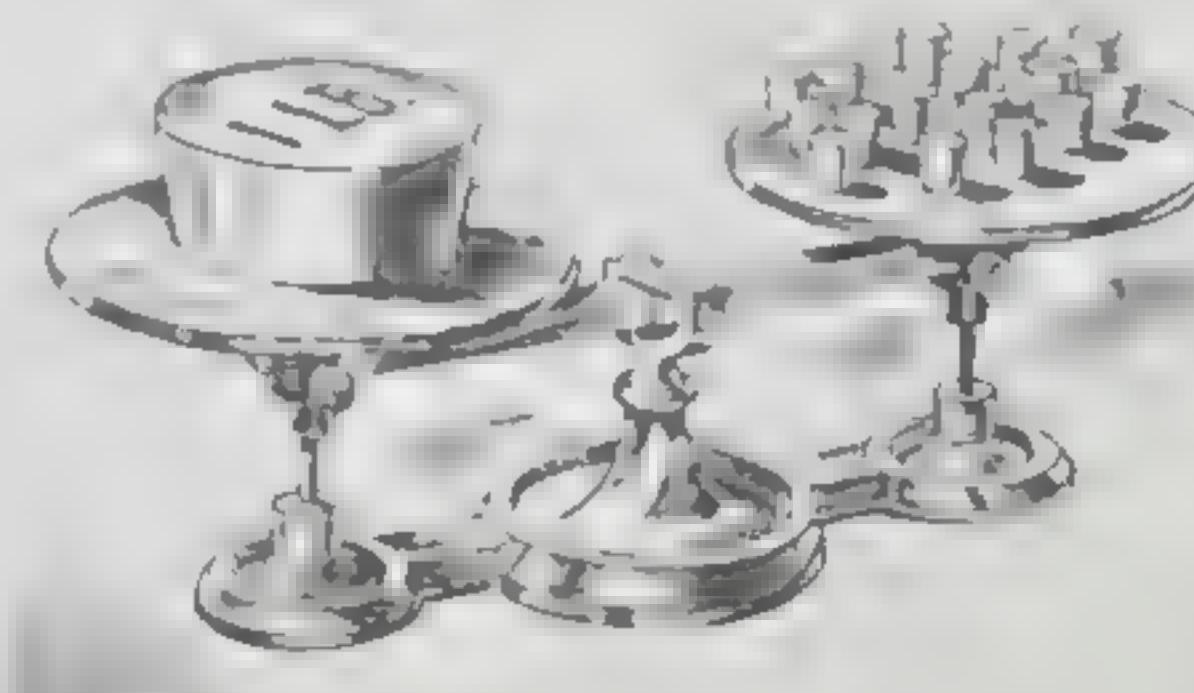
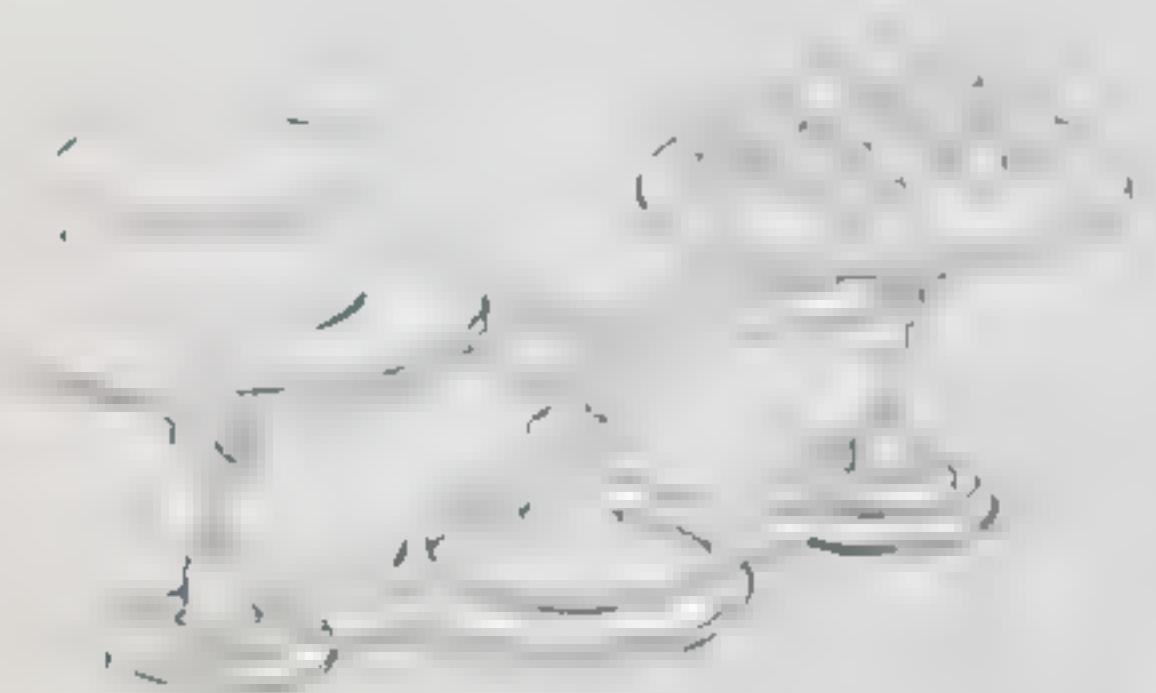
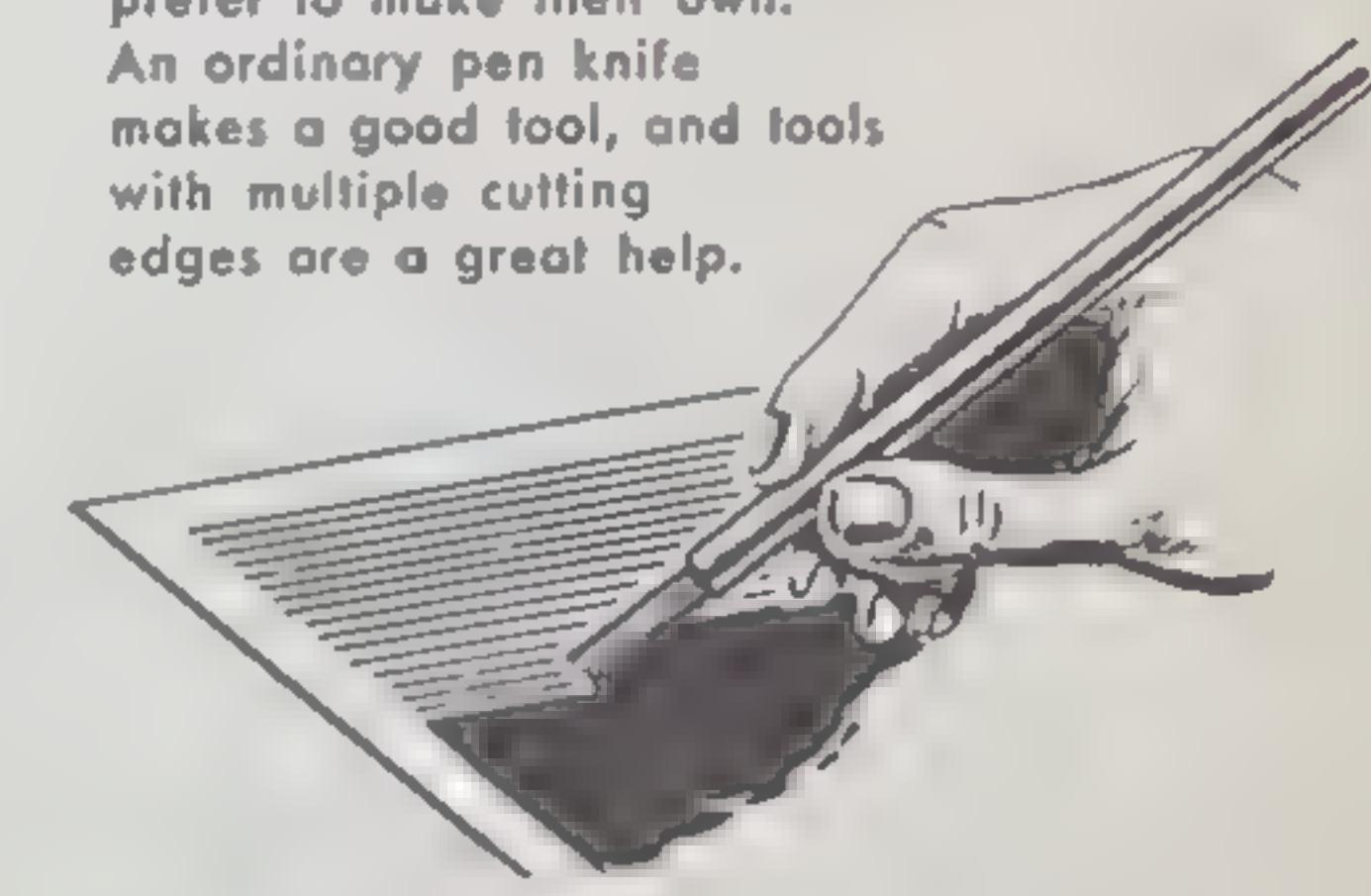
whites, blacks and grays.

It is important to keep a proper distance between your lines to prevent the filling in of the lines, which result in black smudges as shown in the small drawing of the waffle iron. Product drawings should be simply done, with great care exercised to bring out the details of the product and prevent confusion. The thickness of the line you use is important and the placing of your values or blacks or grays must be thought out carefully in order to make a strong and pleasing reproduction of the product.

Original drawings may have slight irregularities. When you examine them under an enlarging glass, you may see a slight fuzz in your lines which may be caused by the surface of the paper or caked ink on your pen. (India waterproof ink dries rapidly, leaving a sediment on your pen which causes a ragged line.) By making your original drawing about twice the size of the reproduction, blemishes in the lines will disappear in the reproduction. Wash or half-tone drawings usually are made three or four times the reproduction size when the object you are drawing is too small to work comfortably with a brush.

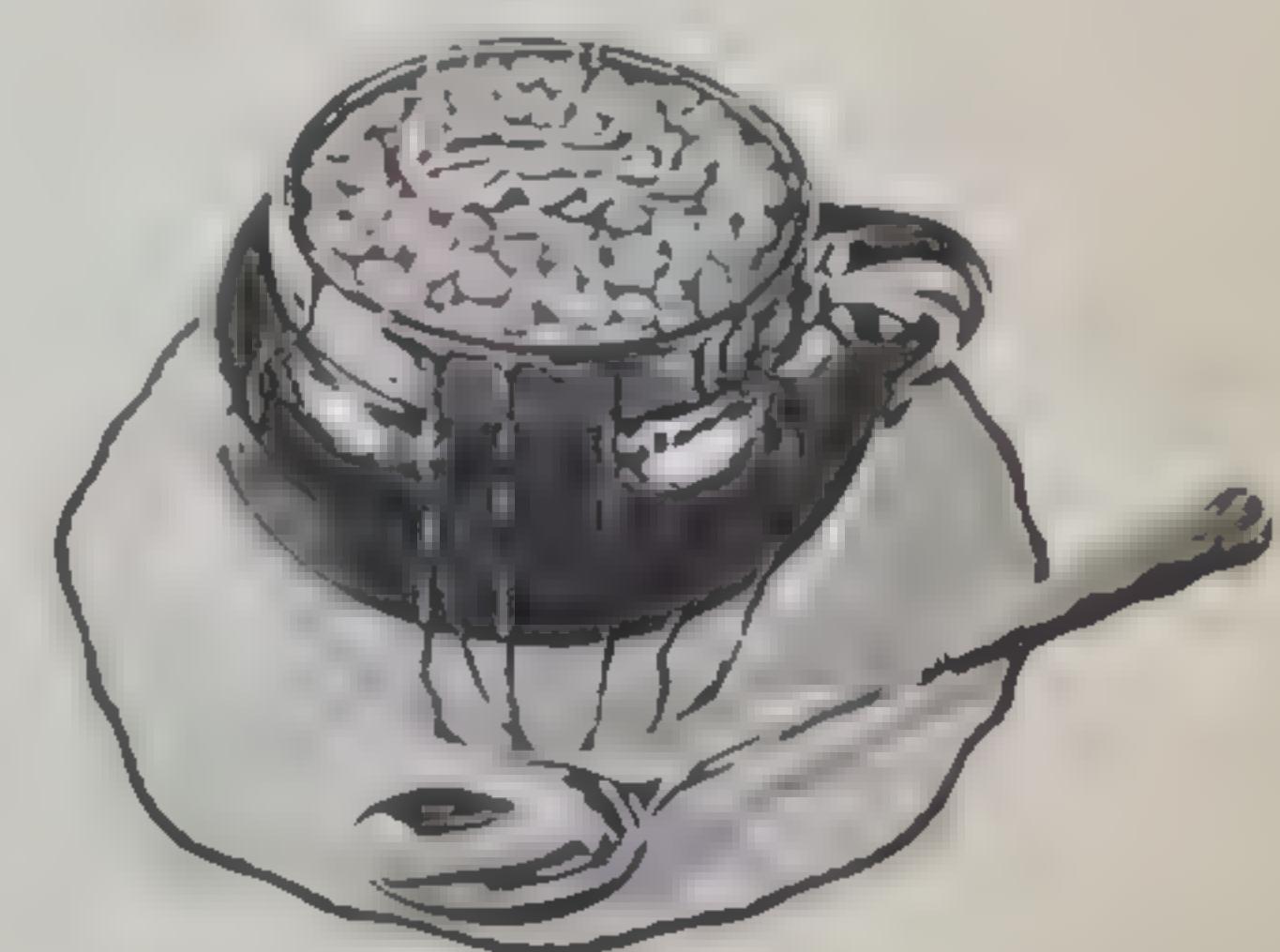
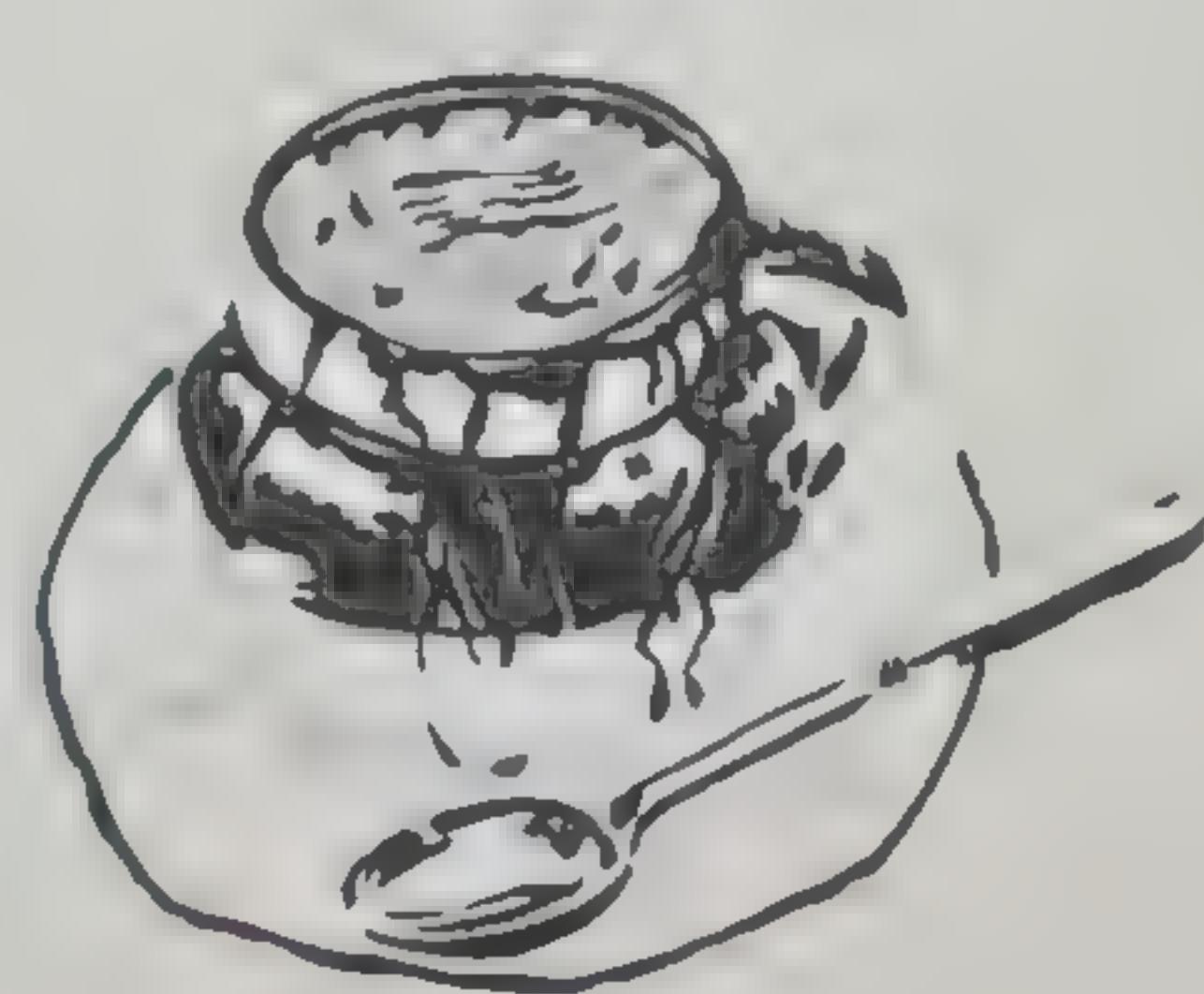
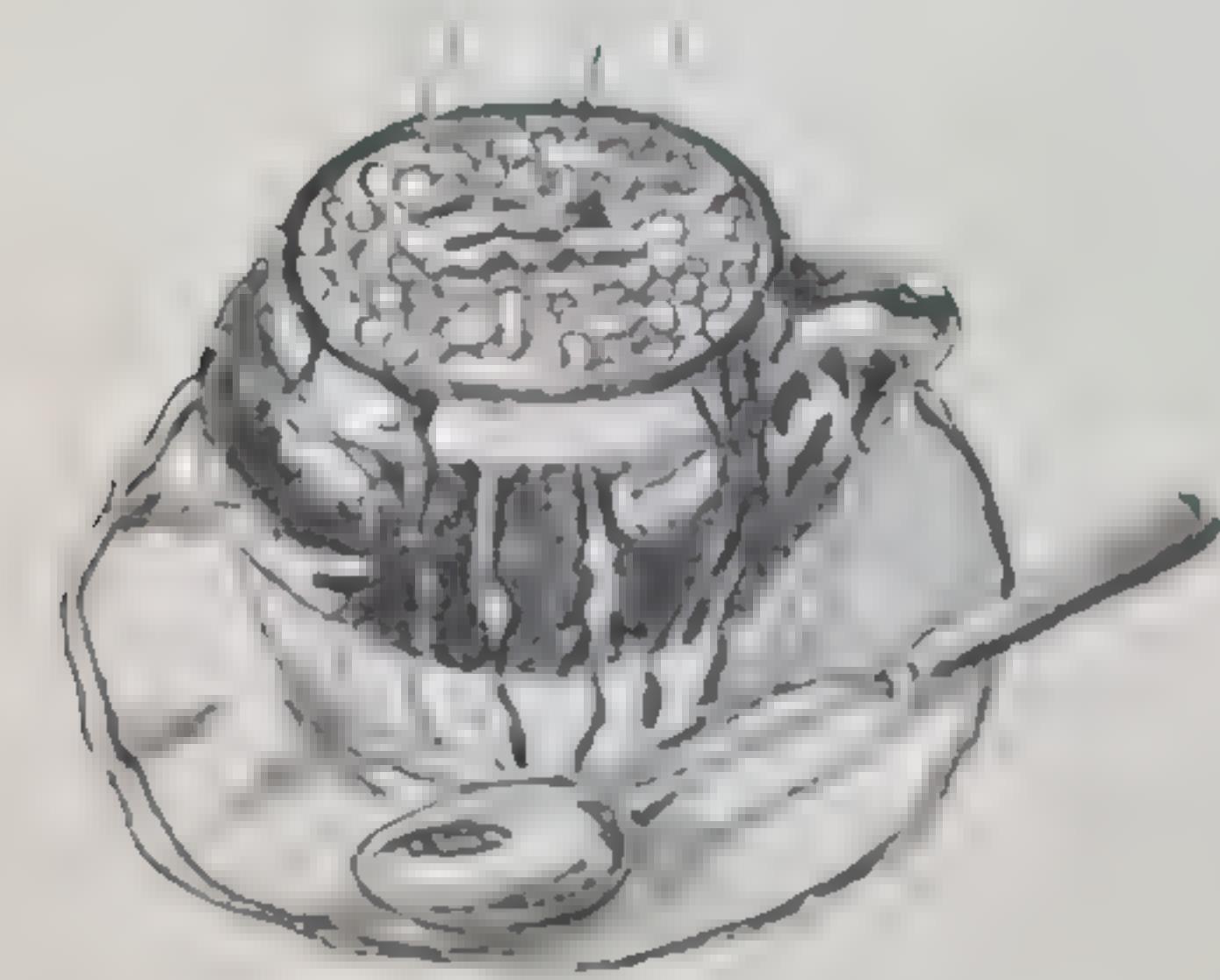


Scratchboard cutting tools can be purchased but many artists prefer to make their own. An ordinary pen knife makes a good tool, and tools with multiple cutting edges are a great help.



Scratchboard

- 1 Make an accurate pencil drawing of the subject on tissue paper.
- 2 With pencil, add the tonal qualities you hope to achieve in the finished drawing. This will help to determine direction of the lines and position of strong high lights.
- 3 On a piece of scratchboard, which is a specially prepared chalk surface board, brush in by hand or with an airbrush a solid tone of black ink. On this surface trace down with white chalk the basic guide lines of your drawing.
- 4 Using sharp tools, cut your drawing through the black surface, starting with the most pronounced high lights. It is not necessary to dig deeply. If your tools are sharp, the slightest pressure will cut through to the white and will not injure the surface of the board. It is to your advantage not to injure the surface for, if the scratchboard is not cut too deep, changes can easily be made by re-inking and reworking the area.

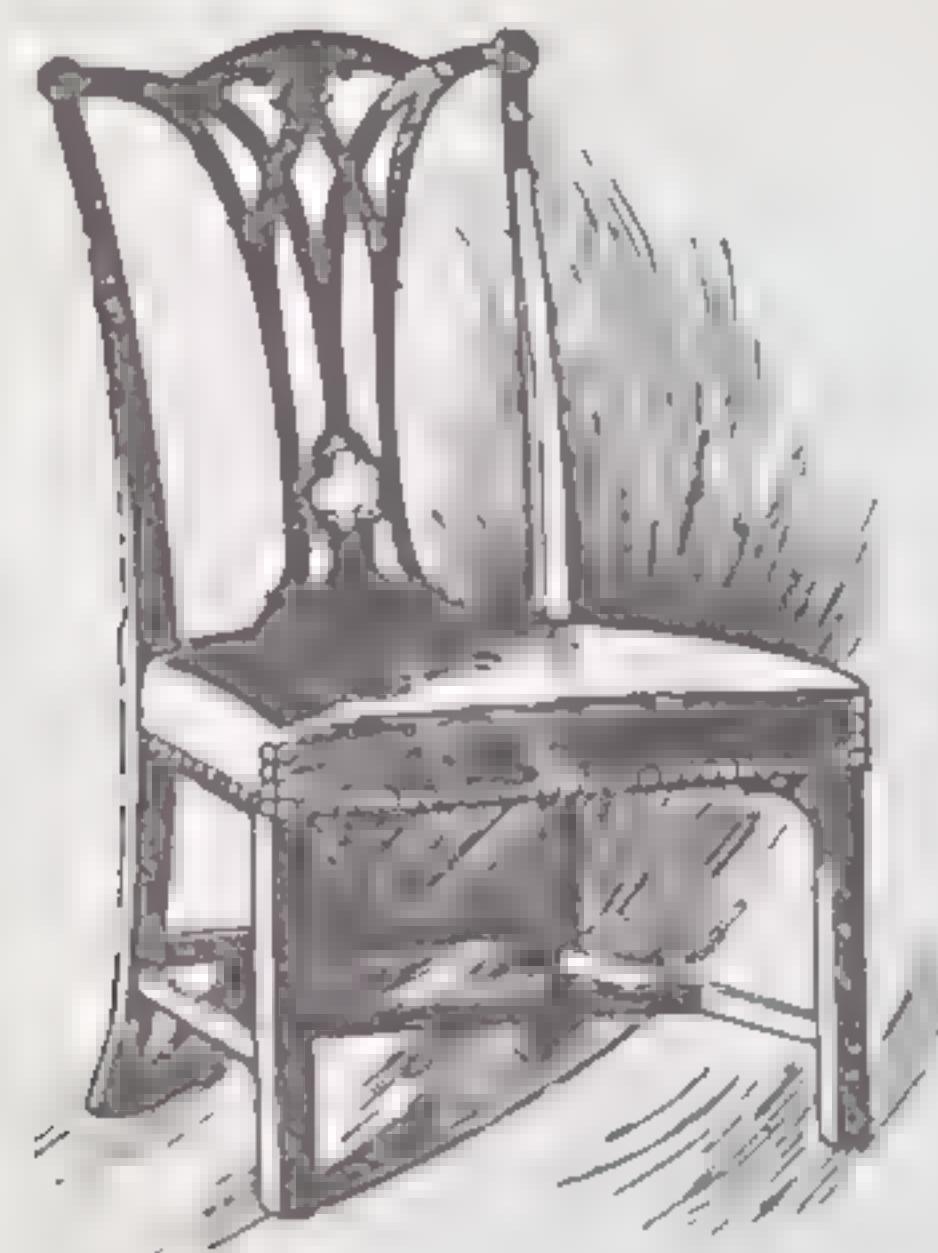


Half-tone

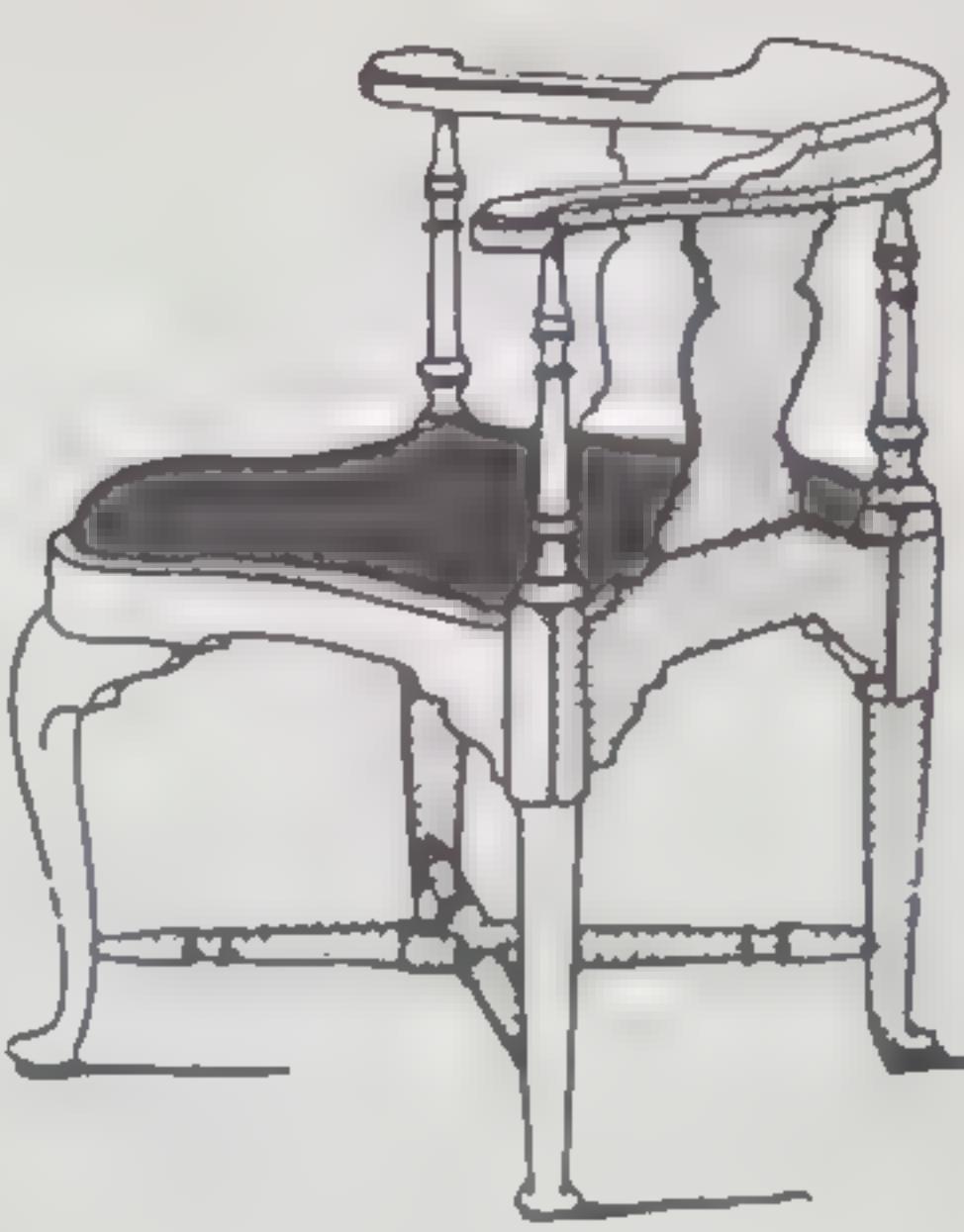
- 1 Make a pencil drawing of the subject on tissue, being careful of your perspective. Then add the tone values in pencil which you will need as a guide for your finished drawing.
- 2 Trace the drawing down on a good illustration board and put in the blacks first.
- 3 Now add the gray values. By taking full advantage of sufficient whites, your drawing will have great strength.

Studio procedures, fashion illustration

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**Line**

The quality of your line is important. The object must have a feeling of solidity. The sweeping vignette adds action.

**Line and Ben Day**

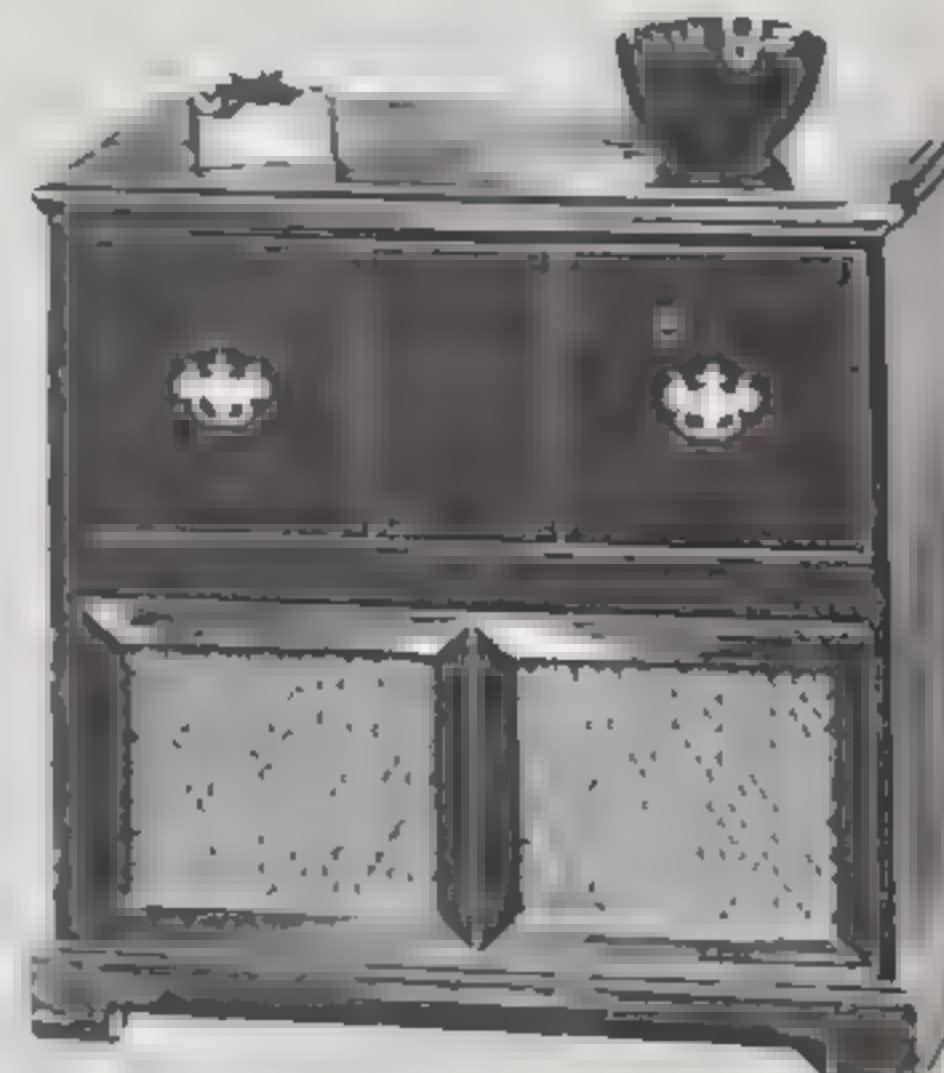
Adding Ben Day to the line drawing denotes a desire for the use of flat tone with line and indicates that the drawing probably will be reproduced in a newspaper.

**Line and wash**

The line drawing which is made first of the subject will insure the holding of the tone edges, and the washes will produce a photographic effect.

**Scratchboard**

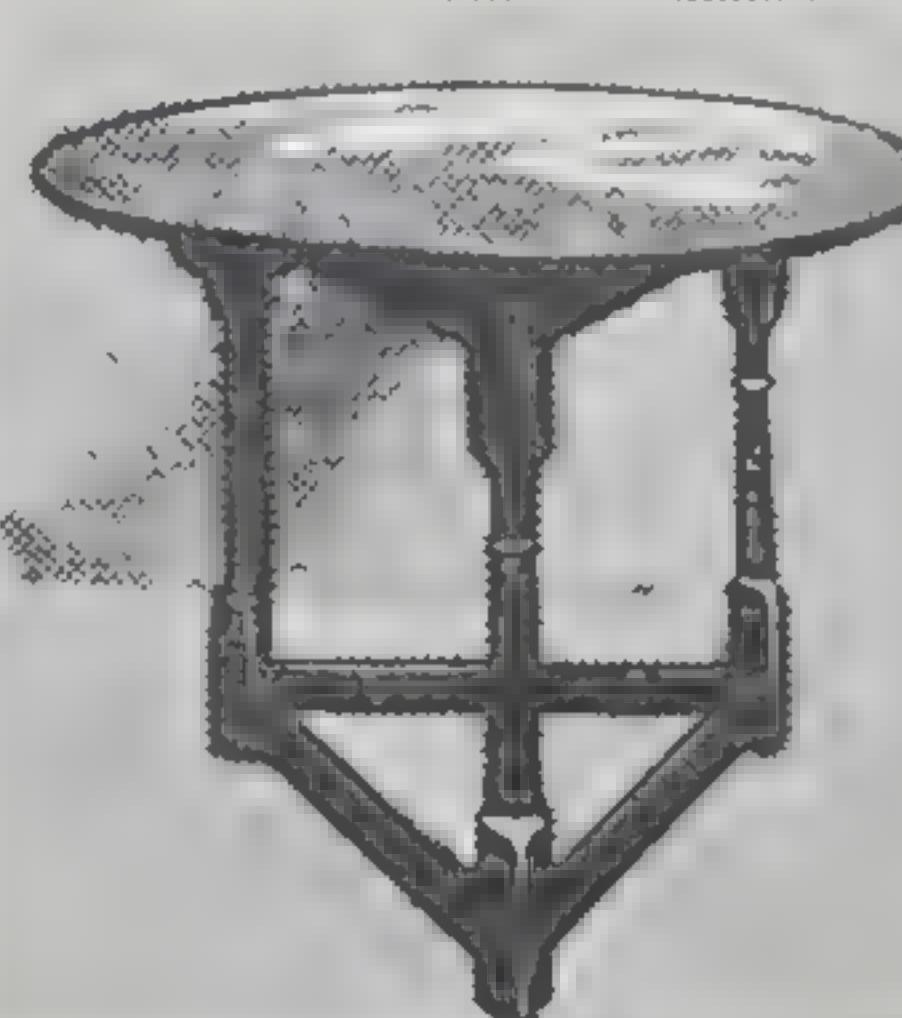
The scratchboard technique insures a clean, sharp white separation between the lines and will make possible excellent printing plates, especially for newspaper use.

**Velox print**

The velox method makes it possible to print a half-tone drawing by means of a line plate and permits the appearance of large areas of white and black in the printing plate. This is done by photographing the art work through a half-tone screen and then retouching the photograph to get silhouette or drop-out effects.

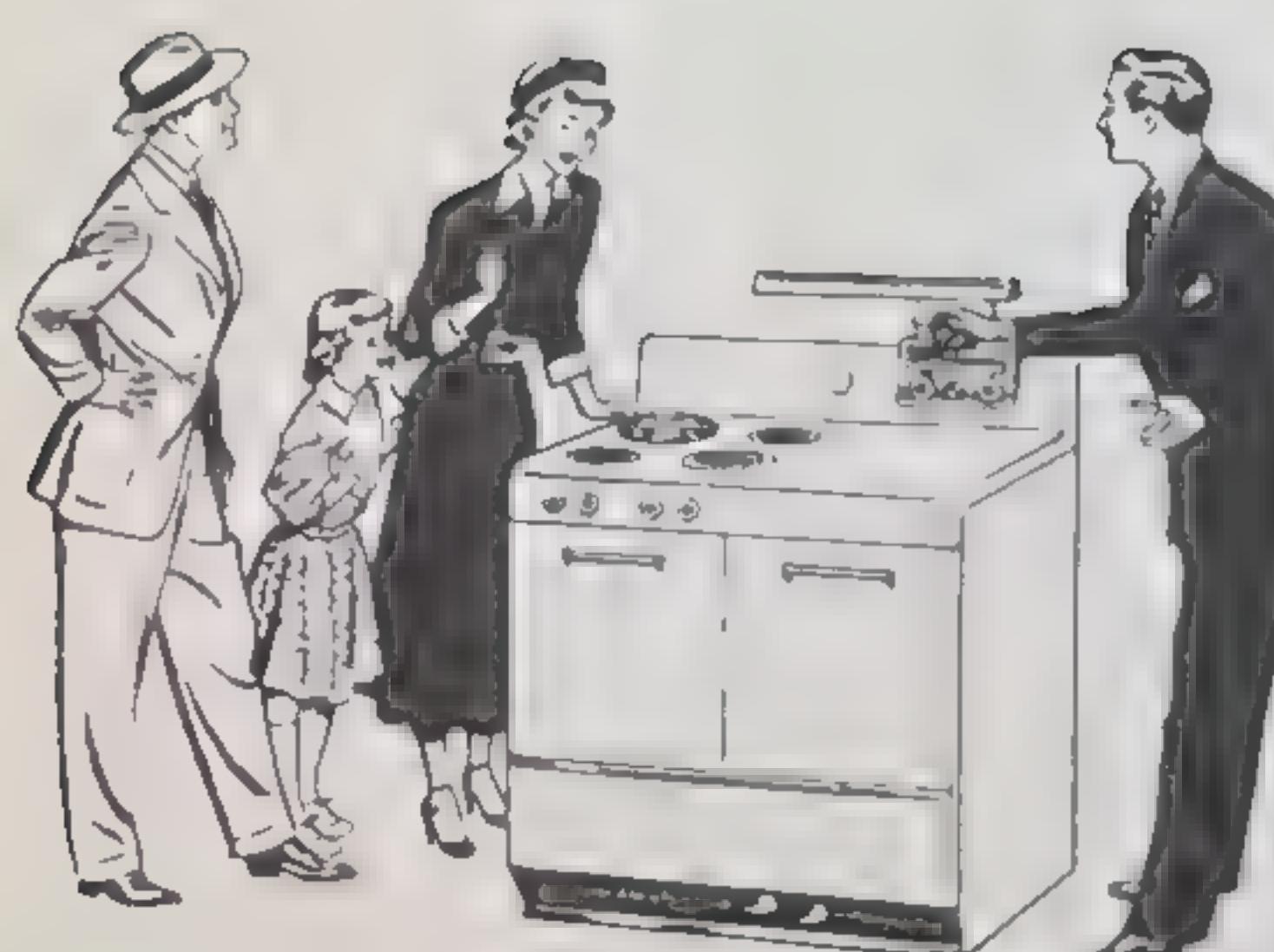
**Retouched photo**

Be careful when retouching photographs of furniture not to lose the quality of the wood. Too much use of opaque will destroy the charm of the wood you want to retain.

**Furniture subjects**

On this page are examples of furniture subjects such as you may be required to draw for reproduction. Each object is drawn in a technique which previously has been described, so it is unnecessary to repeat the progressive steps for each method. But no matter which method you use, it is important that the object be sharply defined, the values being carefully placed so that the forms are given emphasis.

Your work should be clean and crisp. The drawing will be used to sell the product; therefore, the product must appear new and inviting. It is common practice in advertising to supply the artist with photographs of the product from which to make a drawing. If the view is right, you can trace from the photograph. If not, your knowledge of perspective will come in handy in drawing the object. If the size is to be different than appears in the photograph, you can order a photostat with the object "blown up" to the proper size and use that from which to draw. You may favor one particular technique but you must remember that your client usually determines how the product is to be drawn. So you should know how to use all the methods.



**Line and wash**

Most of your time should be spent in planning the composition and values used in a drawing such as this. It is not desirable to make the use of the lines overpowering.

Courtesy American Home Magazine

**Line and Ben Day**

A line and Ben Day illustration need not lose its interest because of the appearance of the mechanical dots. The design of the vignette plus the distribution of the flat tones can overcome the mechanical hazard.

Courtesy Robert McKean

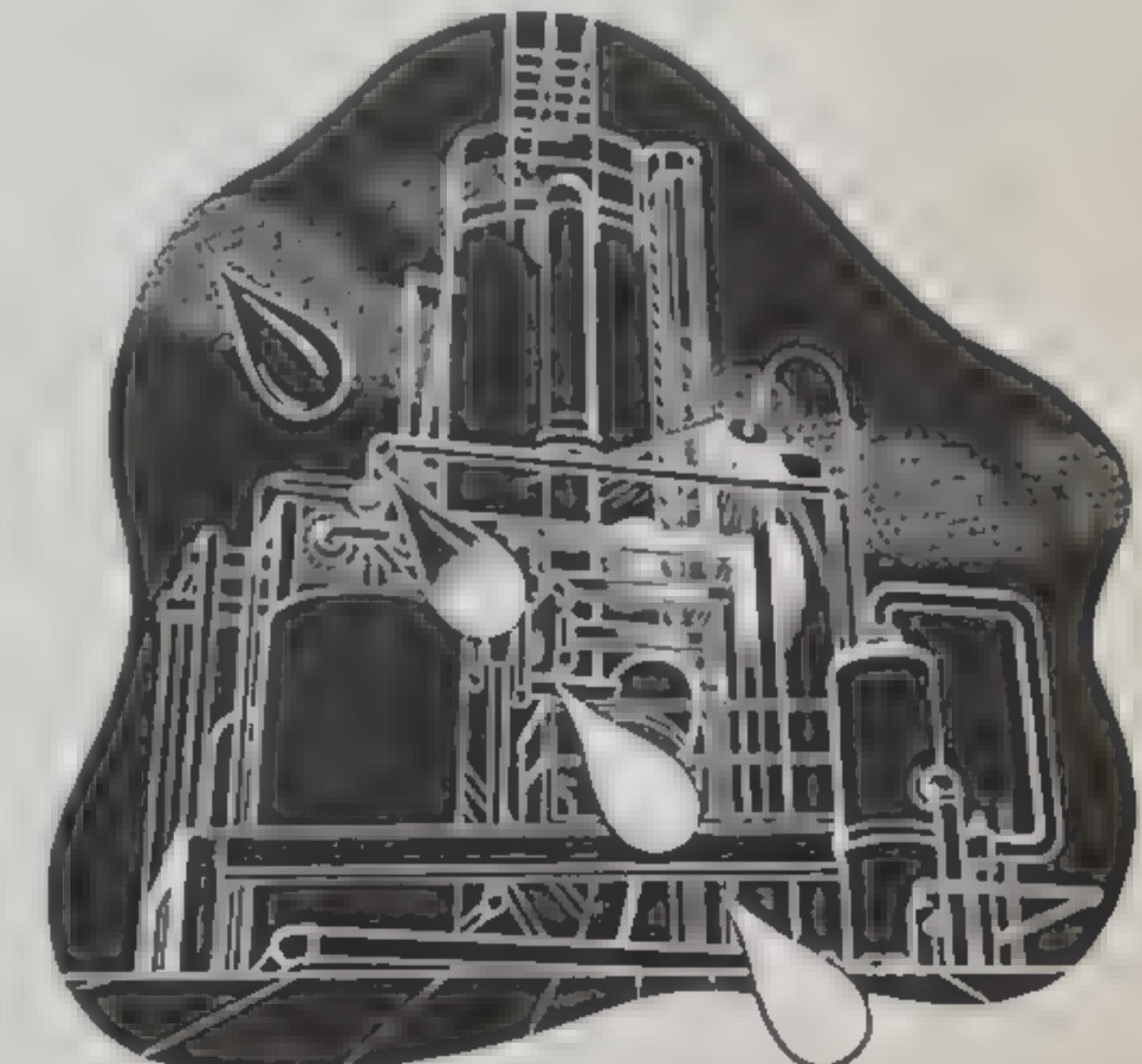
**Line**

The charm in your drawing will come from the line you use, the composition of the elements and the intelligent use of your black and white areas.

Courtesy William J. Hennessey

**Wash**

You have been instructed on how to make a wash drawing. To maintain the cleanliness of such an interior as this, be sure of the quality of your wash tones.

**Architectural subjects**

The drawings on this page are in the category of architecture. Should it be necessary for you to create such drawings instead of tracing them from photographs, be sure that your perspective is true and that the details of construction are correct. People who know will discover very quickly that you are ignorant of architecture if your drawings are not true.

When creating your own drawings, be sure that your material source is accurate so that your drawings will be authentic in design. This applies to all of the drawings on this page. The techniques used have been explained before, so it is not necessary to explain them again in detail. Make your trial pencil sketches first, correcting your drawing as you proceed. Then locate your darks and lights. It usually takes more time to develop the sketch than to finish the drawing, but it is time well spent. Making the finished drawing is mostly a matter of craftsmanship and your training during this course should qualify you for this. Remember that a carefully planned vignette has charm and beauty. And spot your values to create good color balance.

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Courtesy Popular Publications

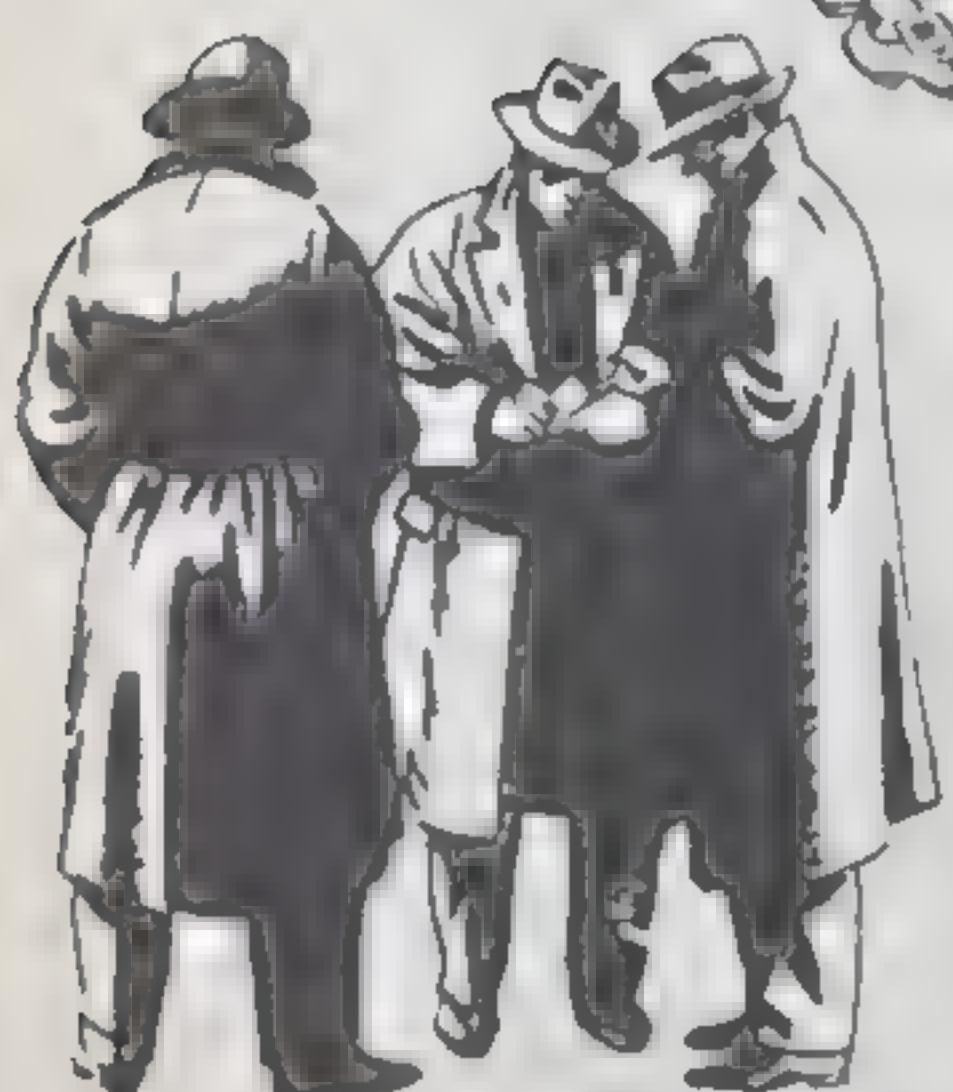
Dry Brush

The effect illustrated here is accomplished by using a paper with a "tooth-finish." In the trade, it is variously known as antique or rough finish. Such a drawing is made by dipping a brush into black, India ink, then pressing it against the neck of the bottle to drain off most of the ink. The brush then is dragged across the surface of a piece of scratch paper to remove still more of the surplus ink. It is then ready to be used to make your illustration. The effect produced is that of a soft line plate. It is a tricky technique used mostly for story illustrations and comparatively few artists are successful with it.



Line and solid black

This drawing technique is considered the "safest" for reproduction. All lines or larger areas are drawn in solid black. The effect is simple, strong and brilliant. Make a careful pencil drawing first. You may use a pen or a brush or a combination of the two, but remember to draw solid black lines. A line plate is used for reproduction.



Courtesy The Coca-Cola Company

Line and wash

The practical reason for the use of line and wash drawings is that they reproduce better in newspapers than photographs do. It is important to make an accurate pencil drawing on tissue and to fill in the values with a pencil as a guide for the use of your wash tones, which should be done with a camel's hair brush and lampblack.

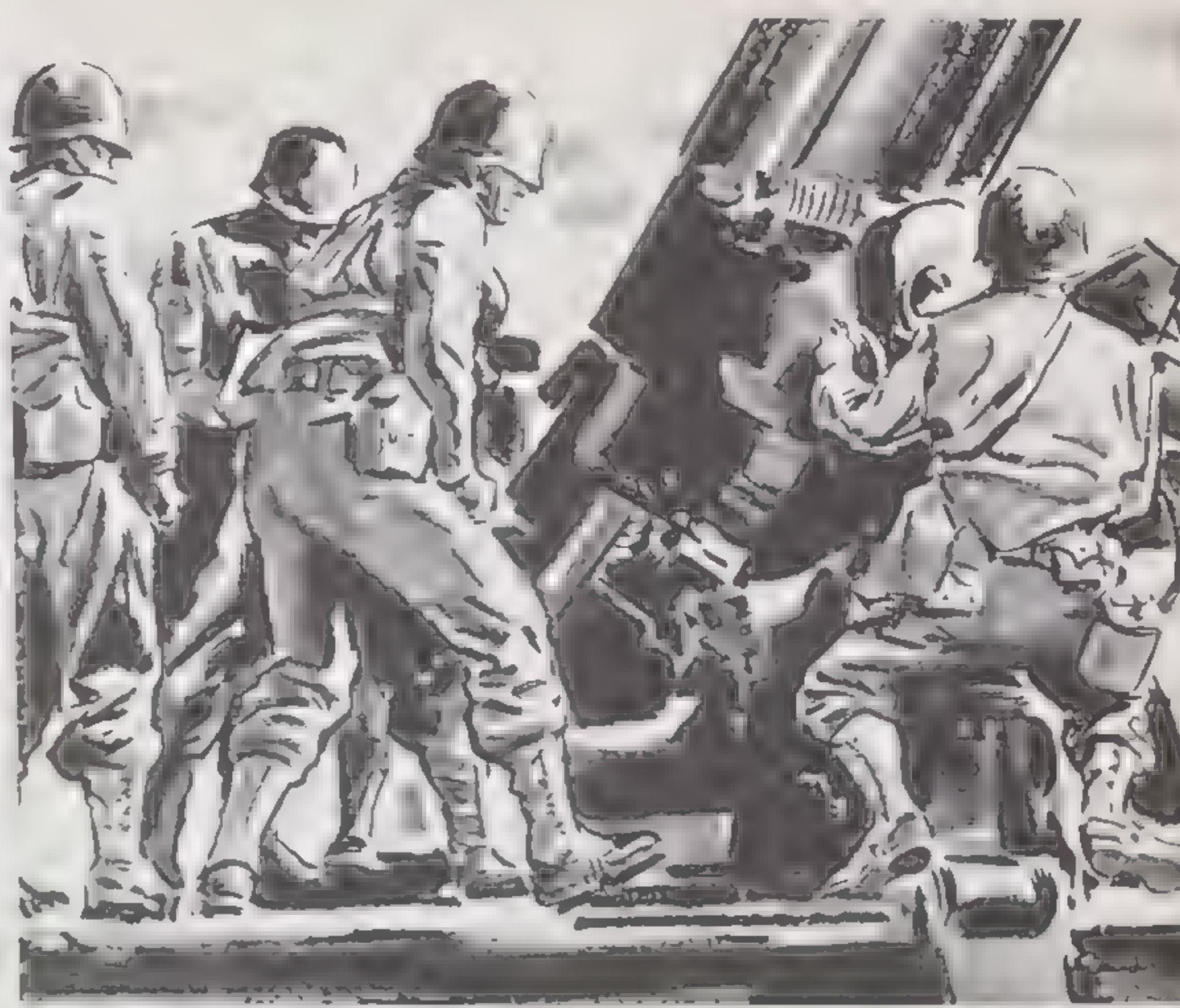
Simple reproduction techniques

When you are called upon to make a black and white drawing, you should ask whether it is to appear in a newspaper or a magazine and what technique is desired. We have described and illustrated several techniques on preceding pages and you should be familiar with each of them. The drawings worked in dry brush and on Ross board have a soft, sympathetic style and reproduce well on any paper stock. Line drawings and line and Ben Day drawings are strong and brilliant, though more severe, but they are most satisfactory when details are very important.

With a wash drawing, you have a means of creating a photographic effect plus an assurance of better reproduction than can be obtained from a photograph. The line and wash drawing, however, also produces the realism of a photograph plus the expectation of greater definition when reproduced on newspaper stock. In using any of the techniques, you must know how to prepare your drawing and you must learn to do this without sacrificing your style. It is important for you to know whether your drawing will be printed on coated magazine paper or newspaper stock because coated stock has a hard finish surface and the printed impression will be sharper. Closely drawn lines will not have a tendency to run together and the whites between the lines will thus be maintained. Newspaper stock, on the other hand, has a soft, pulpy surface, so there is a tendency for closely drawn lines to spread when printed, destroying the whites separating the lines and causing a smudge. When making line drawings for newspaper reproduction, therefore, it is necessary to draw more open lines with more white between them.

**Tone**

Wash drawings, like photographs, consist of graded tones of black. They have an advantage over a photograph because the artist may use his own style and still produce a photographic effect whereas the camera is limited to the absolute facsimile of the subject. When making wash drawings for reproduction, it is best to use about two values of gray, with black and white, in order to produce the greatest contrast. You start in the usual manner by making a careful guide drawing on tissue which is also used to trace through onto a good sheet of wash board. It pays to use the best board you can get. This will insure good reproduction from a half-tone plate.

**Ross board**

This method is used to produce an effect of half-tone without the use of a half-tone plate. Ross board is a pebble-surfaced board which comes in various degrees of density. Make the usual careful pencil drawing and trace it down. The basic drawing is done in ink with a brush, then the graded tones are added with a litho crayon or grease pencil. To produce the tone, start by stroking the surface of the board lightly with the crayon which, coming in contact with the top of the pebbled finish, produces a light tone. By increasing the pressure on the crayon slightly where desired, the tone can be made darker, and you can even make some areas dark or dense enough to join with solid blacks. A line plate is made for reproduction because all of the lines and dots are black, as you can see for yourself by examining your drawing with an enlarging glass.



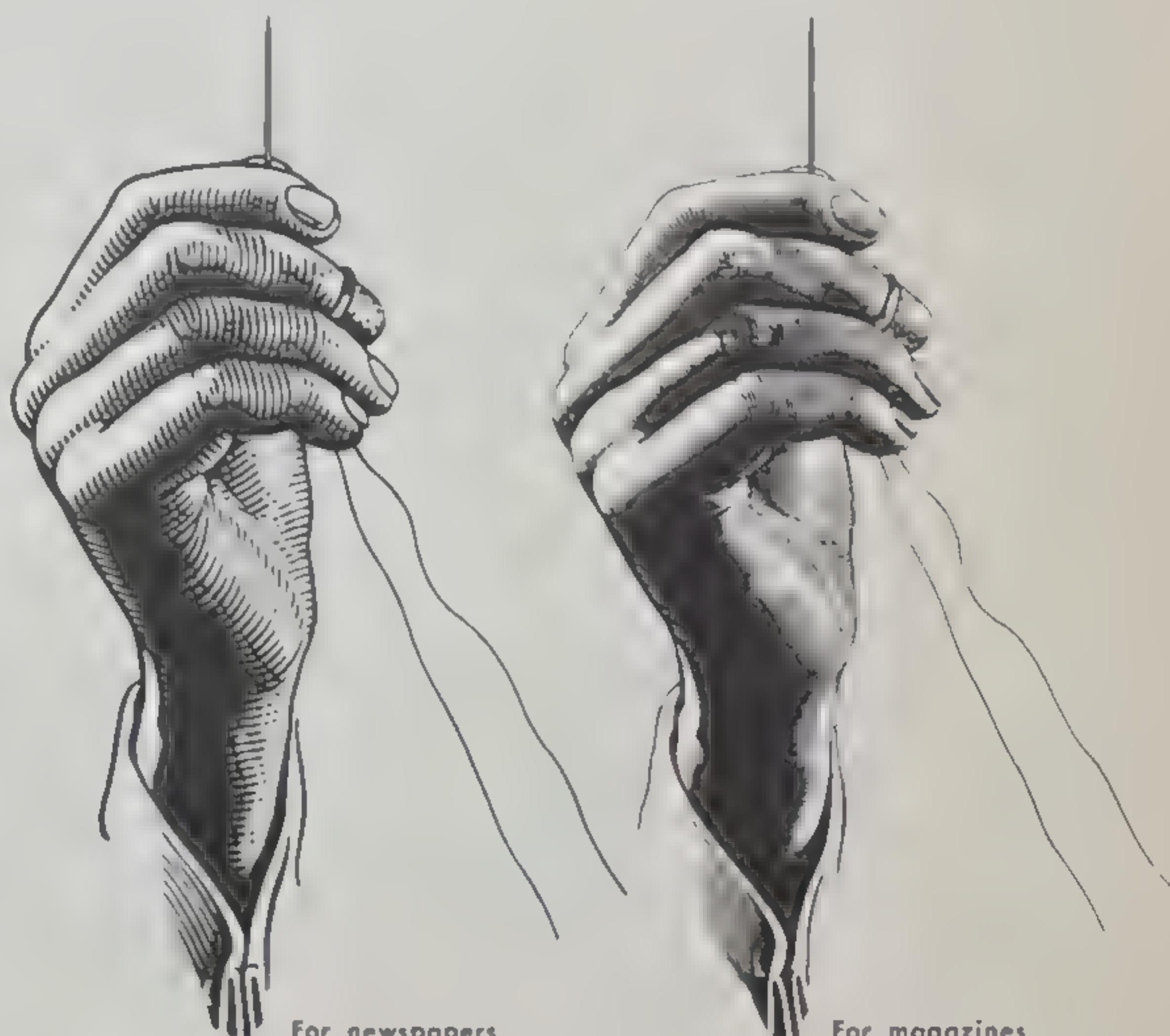
1 Make a clean, sharp line drawing and be sure to erase all pencil marks.

2 Cover the drawing with a sheet of Zip-A-Tone rubbed down lightly with some blunt instrument, such as an ivory burnisher.

3 Use a sharp frisket knife to cut lightly through the Zip-A-Tone sheet, removing all areas except those you want to leave so they will show. Burnish thoroughly.

Zip-A-Tone and Ben Day

Here is another way of producing a line drawing with the addition of gray tones. Make your black line drawing first with waterproof ink. Then, using a light blue wash, brush in the position of the gray tones you desire. The engraver will produce these tones by applying a pattern of Ben Day dots to the areas indicated by your blue wash. The Ben Day screen is a mechanical series of dots, the density of which is determined by the number of dots per square inch. The most common Ben Day for newspaper use is a "55" screen, considered the least likely to fill up when printed. The dots can only produce an even tone and any gradation effect must be produced by the artist with the aid of lines. A Zip-A-Tone produces the same effect as a Ben Day, but it is applied by the artist himself. Instead of the engraver placing the dots on the drawing, the artist does this by using a Zip-A-Tone transparent sheet which contains a screen of dots. These screens are numbered like Ben Day screens. A line plate is made for reproduction.



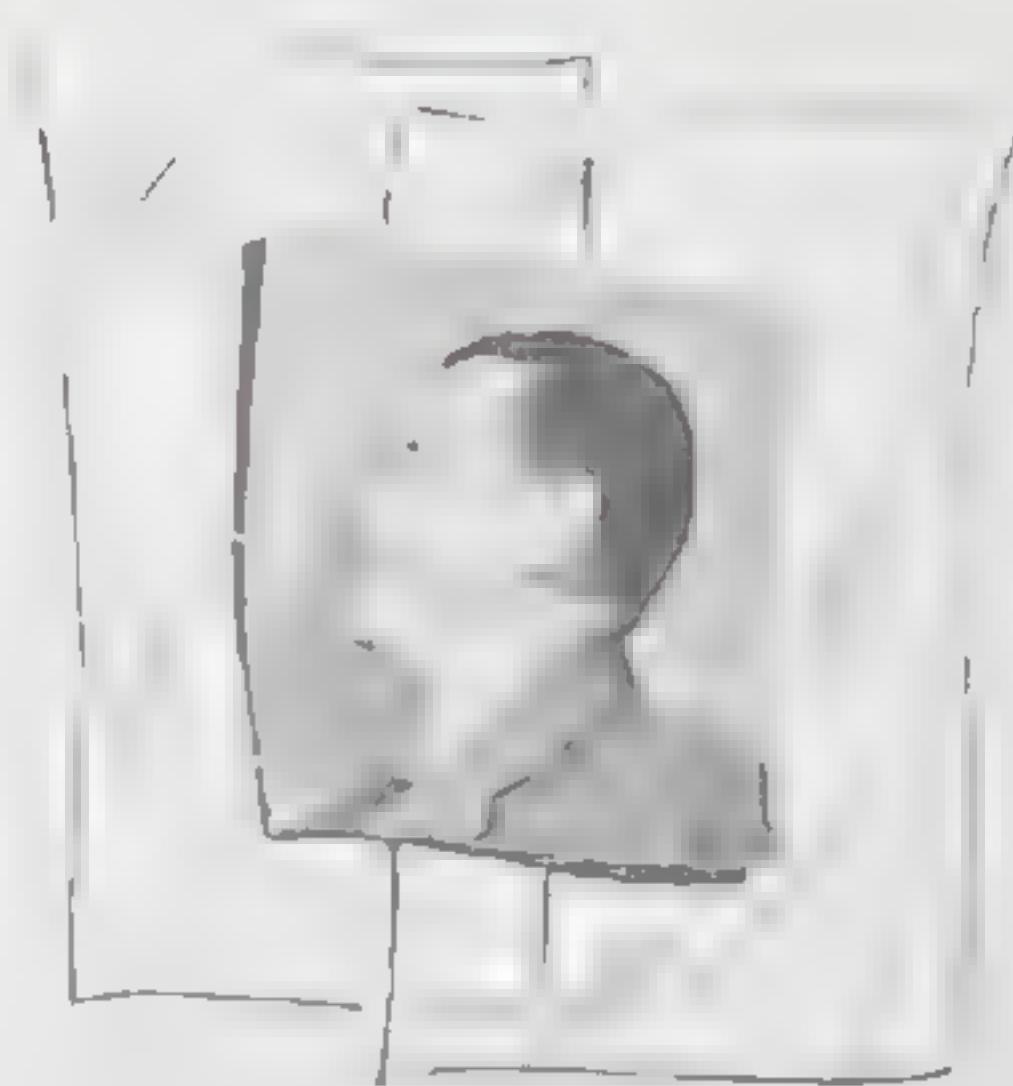
For newspapers

For magazines

Working for different media Courtesy Vladimir Gregory

In line work, it is important to consider the medium in which the drawing is to appear. For newspapers, where the paper is coarse, lines must be far enough apart to prevent the ink from filling in between them. In magazine work, on paper of finer quality, lines can be closer together without danger of getting a bad reproduction.

To accurately mount a picture which has rubber cement on the back and on the mounting, first place two pieces of transparent tissue over the area which is to hold the picture, overlapping the tissues slightly. Next place the picture over the tissues and, after making certain of the exact position, remove first one tissue and then the other. This method makes it unnecessary to raise the picture due to inaccuracy of positioning.



Retouchers usually have many designs which they make for themselves to help in controlling the tones around odd shapes. Illustrated here are some of the guides, most of which are made from light sheets of acetate. The "Bridge" shown here is useful for delicate retouching. It keeps the retoucher's hands from coming in contact with the work and can also be used as a rigid guide for the retouching brushes.



Retouching in black and white

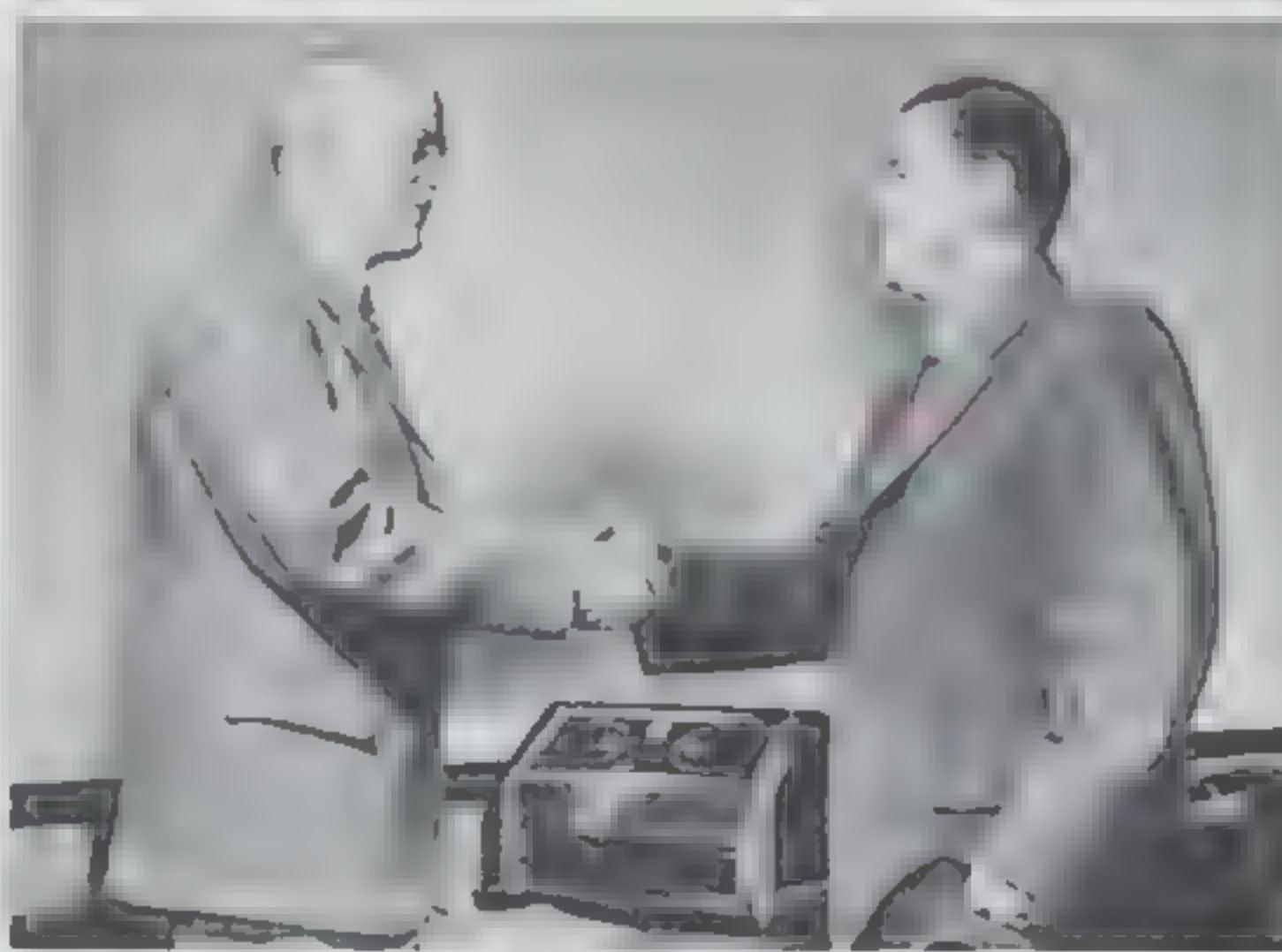
Photographs are used widely for advertising reproduction but it is seldom that a photograph print can be used just as it is received. It may lack sufficient brilliance, it may require a correction of tone values or more detail in the subject matter. For these and other reasons, it may be necessary for an artist to correct a photograph and this is known as "retouching."

One of the important materials needed by the retoucher is a palette prepared with about six values, usually ranging from white to black. Most retouchers have two palettes, one called "cold grays" which are the result of mixing lamp black and white. The other is called "warm grays" which result from mixing black, white and usually a touch of yellow ochre. On close examination you will discover that the tonal quality of all photographs is not alike — some are warm, some cold. Therefore, for best retouching results you should use the warm tone palette with the warm tone photograph and the cold tone palette with

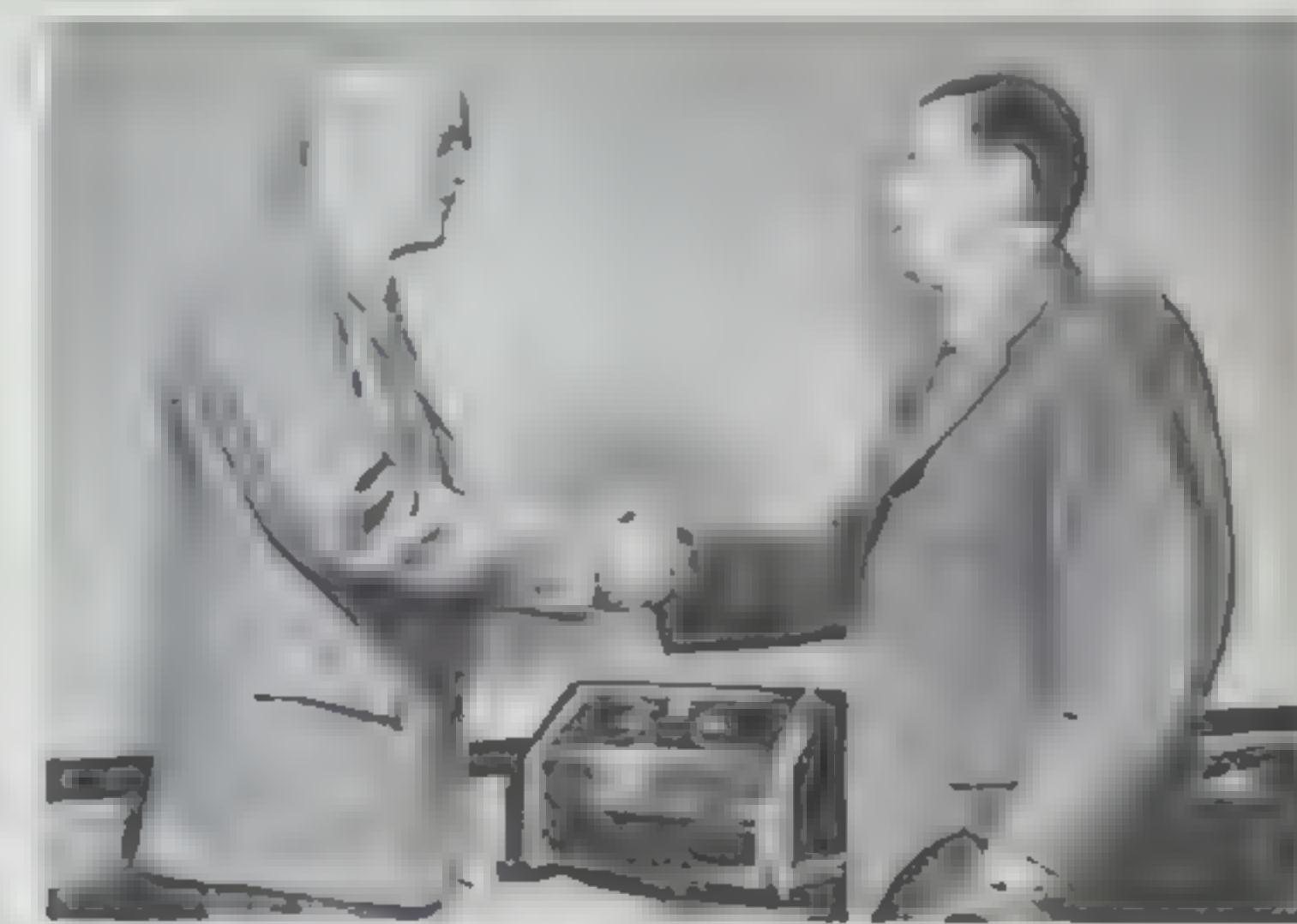
Retouching for magazine reproduction



1 This is an unretouched photograph which is to be used for magazine reproduction.



2 Here the background has been cleaned up by masking the figures and spraying with an air brush. (The retouching must not be evident.)



3 The frisket paper has been removed and the final retouching is done in a delicate manner so it is difficult for the eye to detect it. The picture is now ready for fine screen reproduction which will expose any unskillful handwork.

Retouching for newspaper reproduction



1 This photograph is to be used for newspaper reproduction.



2 It is covered with a sheet of frisket paper, masking the figure in order to clean up the background.



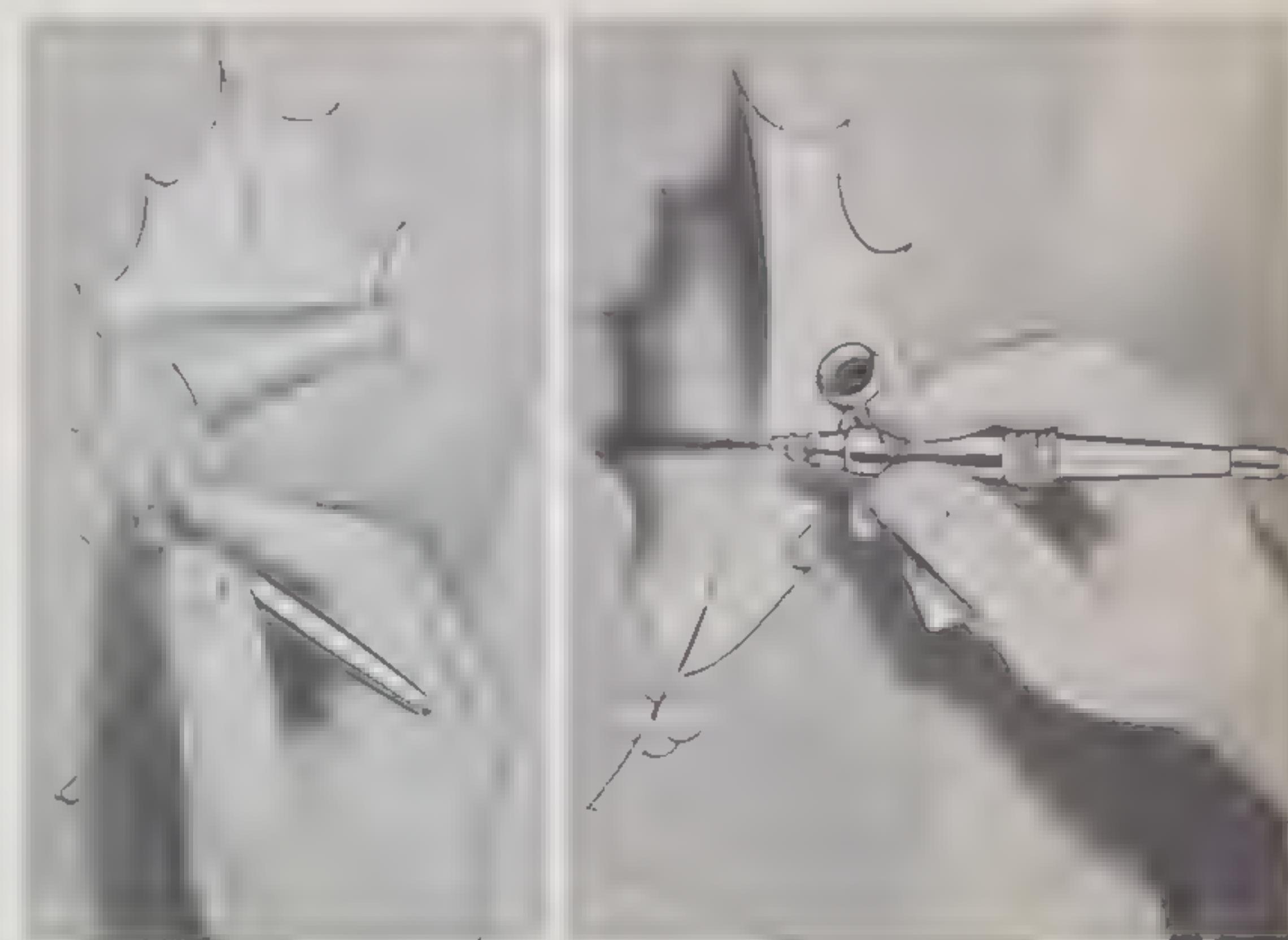
3 The frisket paper is removed and the final retouching is done with the hand brush.



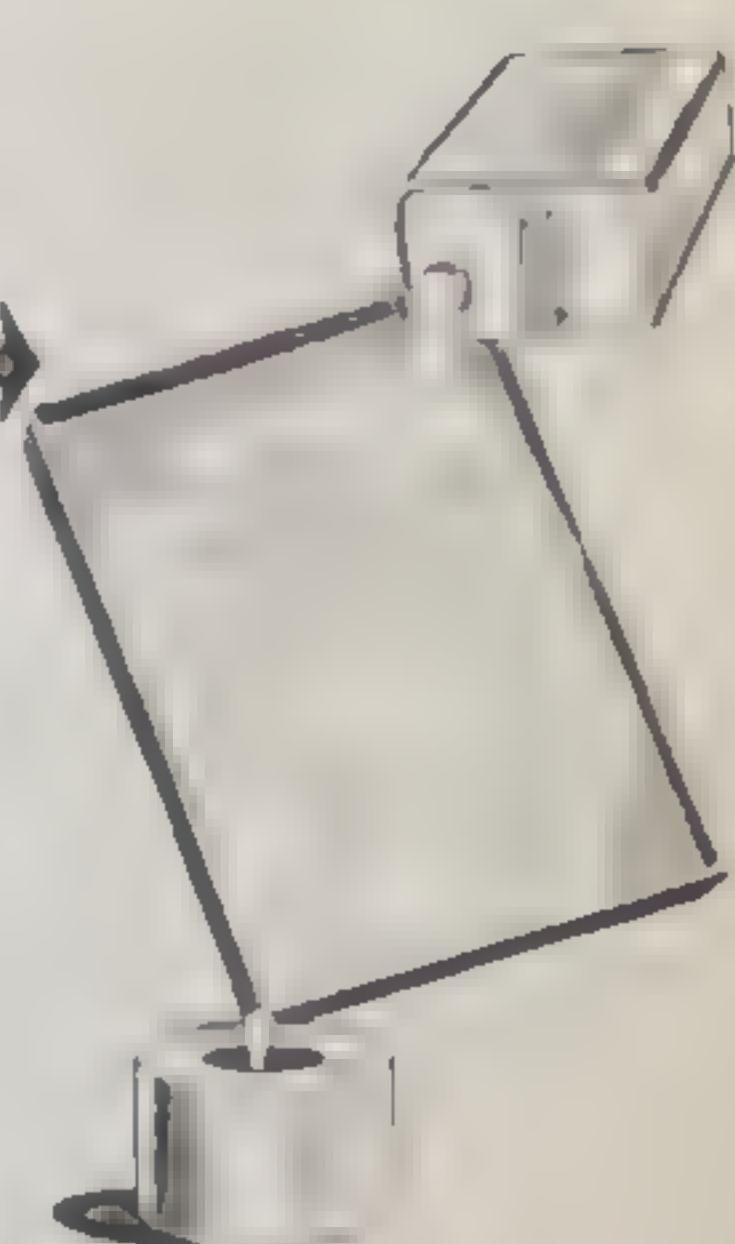
4 The final retouching is done in very sharp, contrasting tones which are necessary because of the coarse screen used in newspaper reproduction, as shown here.

the cold tone photograph. The surface of most photographs is likely to have a light film of oil which causes a resistance to the water color, so it is advisable to rub the surface with a small amount of Fuller's earth to absorb the oil before retouching.

If you are retouching with an air brush, the most important thing is to keep your air brush clean. Practice making a controlled line which is the basis of all air brush work, then try blowing flat tints of various values and tint panels grading from black to white. Build up the tones gradually, allowing the color to dry and avoid puddling. Work for a smooth even texture. Various types of masking devices are used to confine the spray to a given area. Straight edges, such as rulers, triangles or strips of paper can be used for this purpose. Other interesting effects are obtained by using French curves, circles, ovals, and many other shapes which you can cut out of pieces of acetate.



Frisket paper comes in nineteen by twenty-four inch sheets. It is thin, transparent and waterproof and is prepared for use by applying a smooth coat of good quality rubber cement to one side, using a wide brush or pouring a thinned mixture of 50 per cent rubber cement and 50 per cent thinner from the can as illustrated here. The untreated frisket paper is in the bottom of the tray and the excess cement is caught in another container. A prepared frisket paper is also available. It comes with the adhesive side protected by wax paper. Lay the frisket paper over your photograph or drawing to be retouched. Be careful to avoid wrinkles by smoothing it out with your hand from the center outward. Pencil lines should be very light so they will not show if transparent color is used. Cut along the lines of the area to be air brushed, using a very sharp frisket knife. Do not cut too deeply into your drawing or photograph. Remove the cut-out section of frisket and run your finger along the cut edge to press the remaining frisket down firmly, then rub off all excess rubber cement on the surface to be retouched.



Your frisket knife should be sharpened on an oil stone.

Original photograph



1 This photograph is to be retouched for magazine and for newspaper use.

For magazines



2 For magazine reproduction, the retouching is delicate and the tones are conservative. A "110" or "120" screen will be used for reproduction.

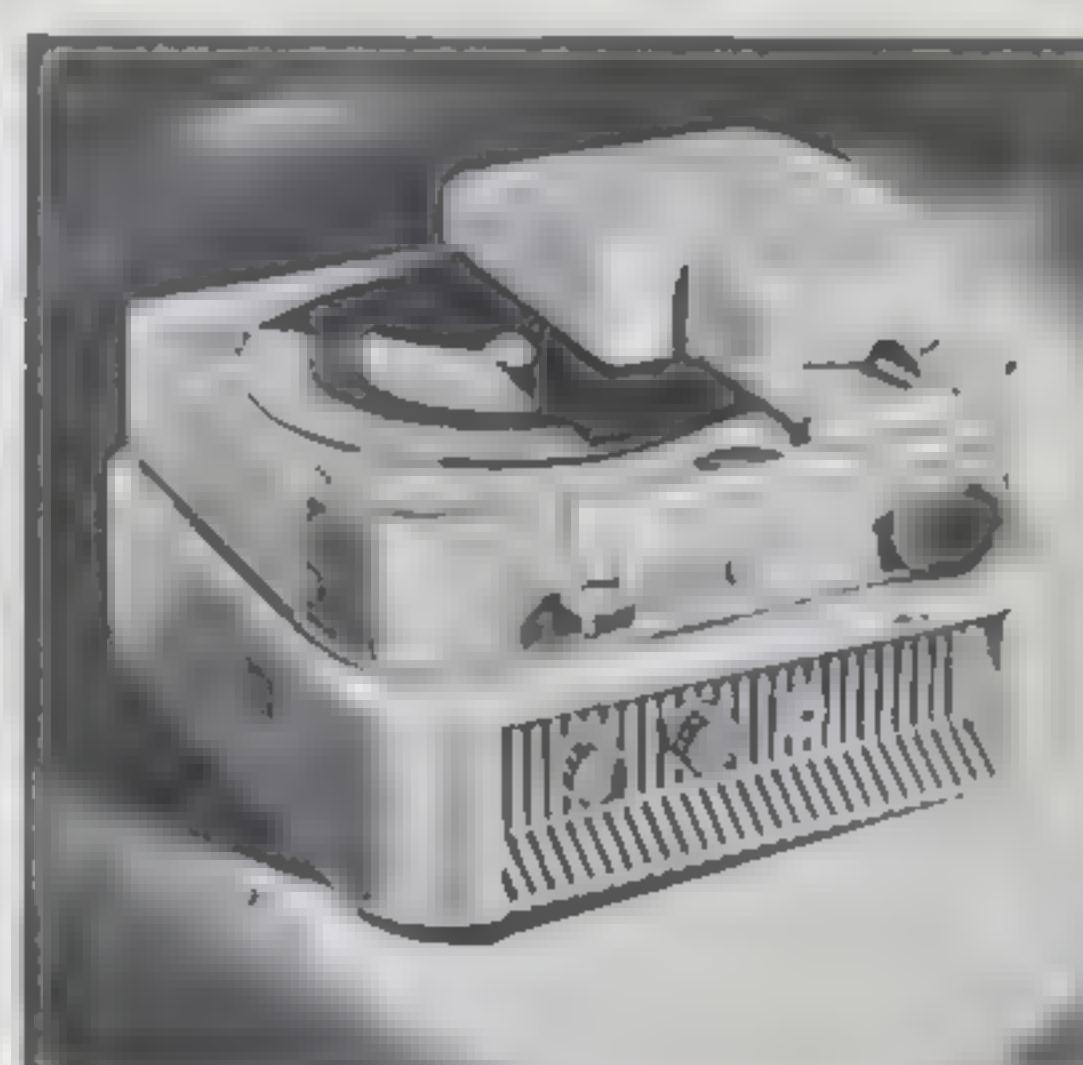
For newspapers



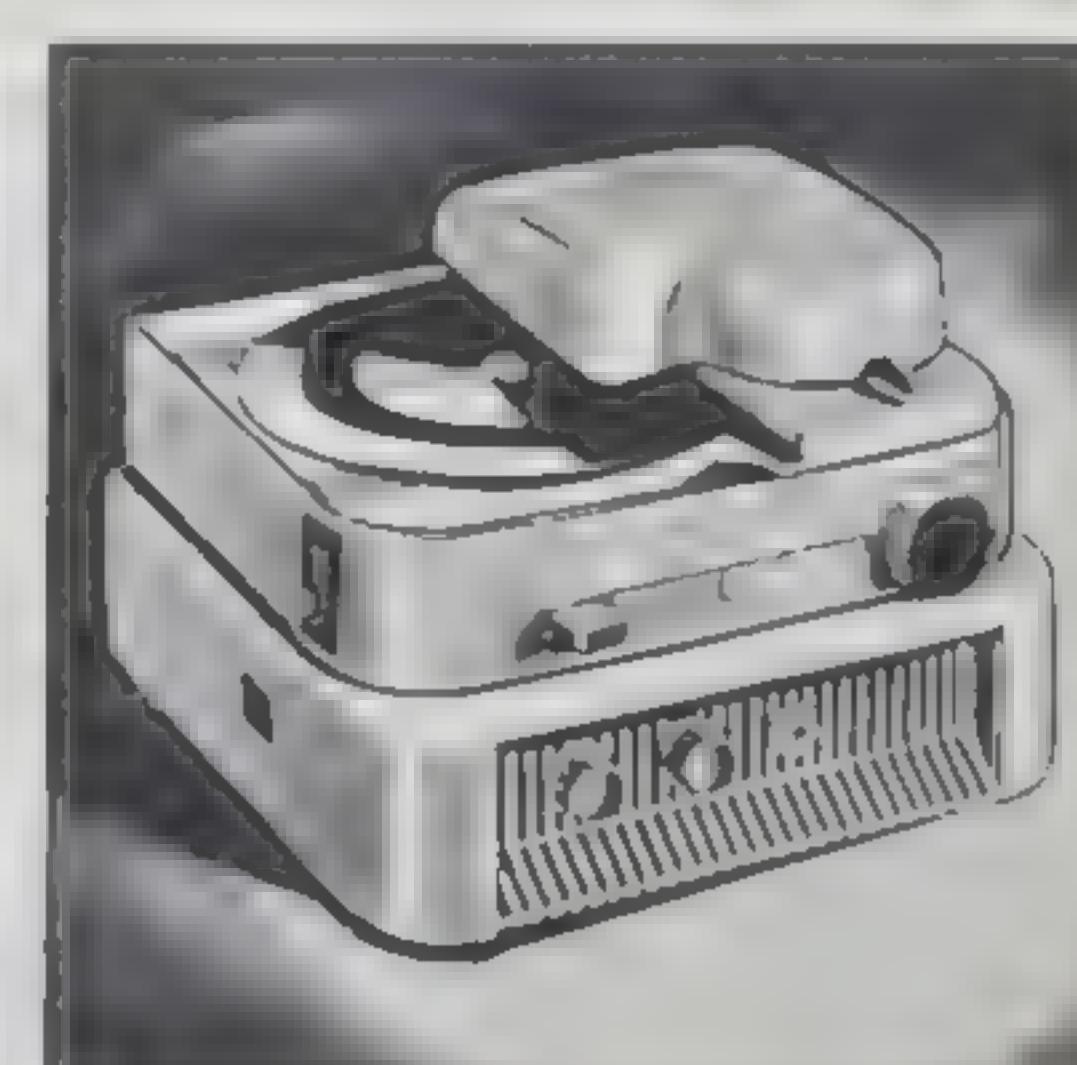
3 For newspaper use, the retouching is bold and has contrast because a "55" or "60" screen will be used for reproduction.



1 This photograph also is to be retouched for magazines and newspapers.



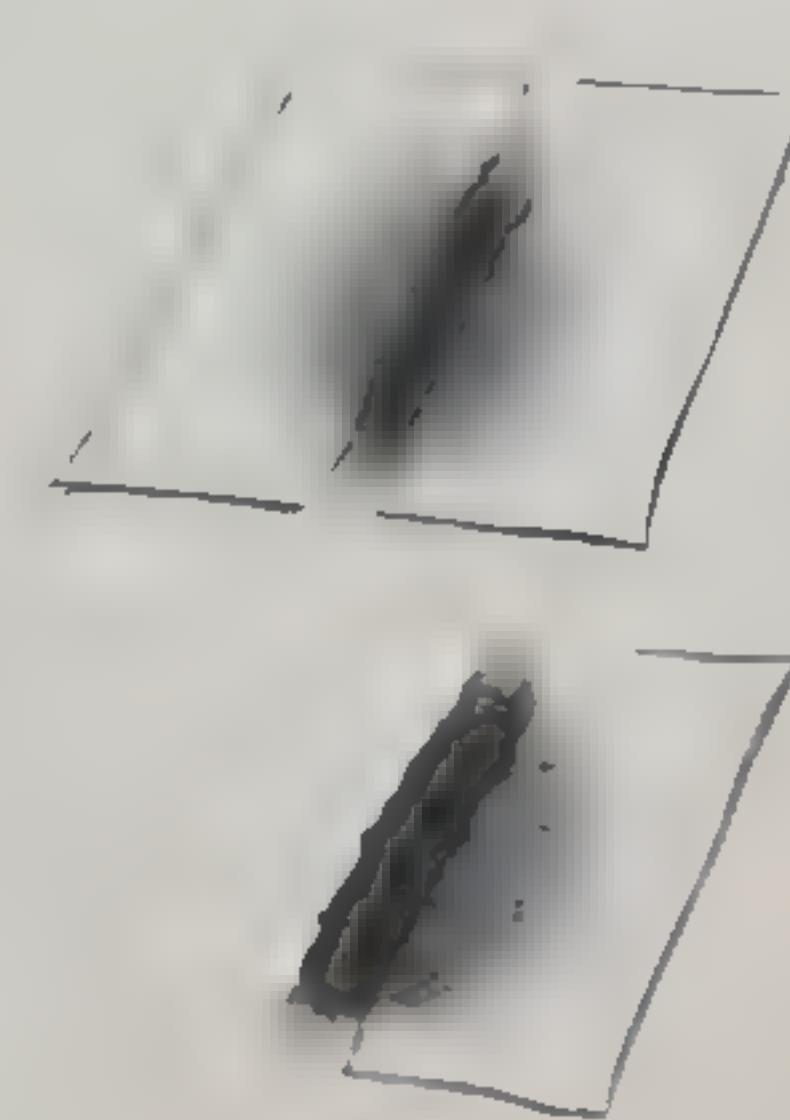
2 For magazine use, your retouching should not be apparent because, otherwise, the fine screen used for reproduction will show your brush marks.



3 For newspaper use, the retouching must have more contrast. Bring out the whites and blacks and keep the intermediate tones simple.



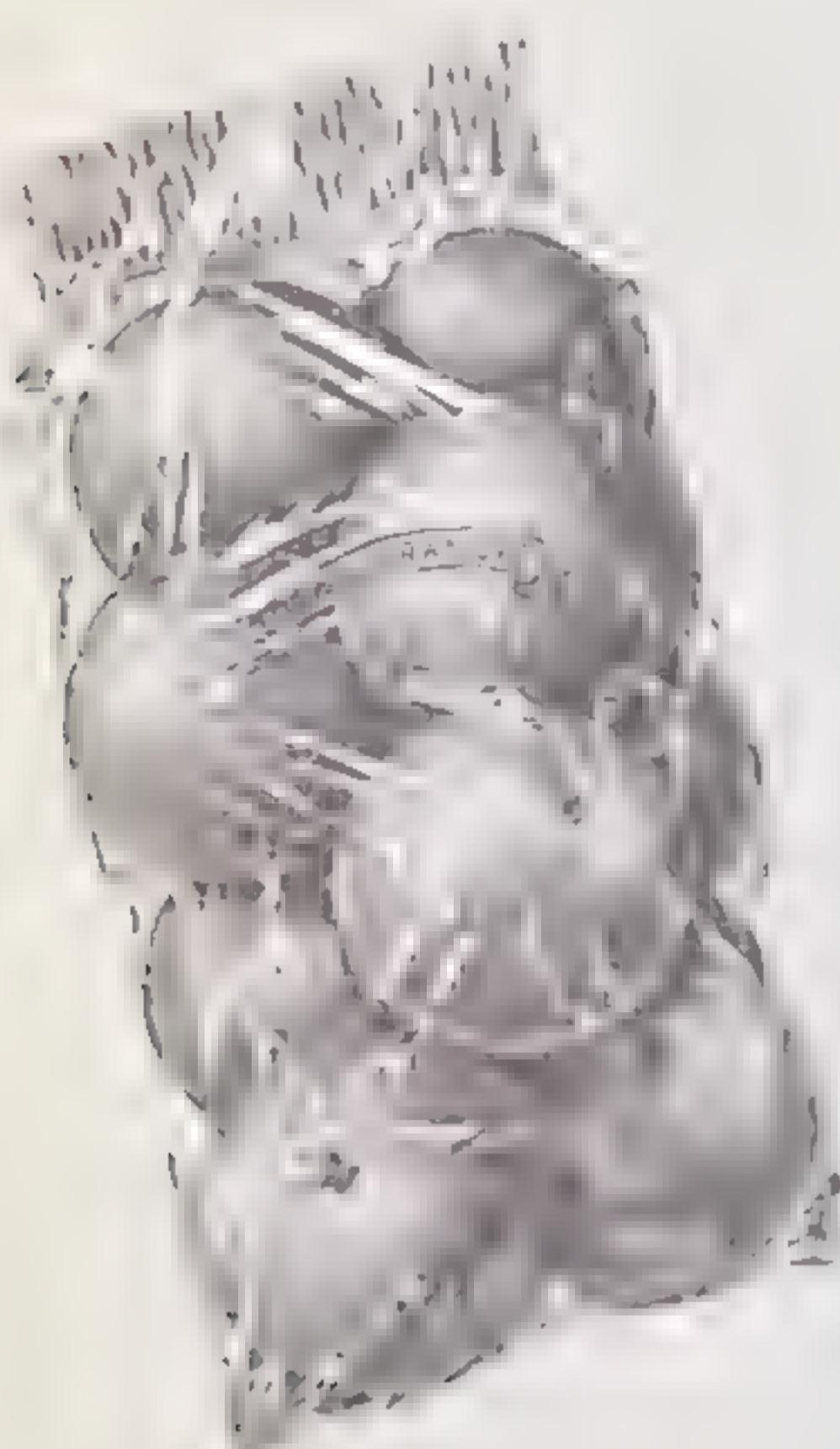
Retoucher's palette, prepared with five values between black and white.



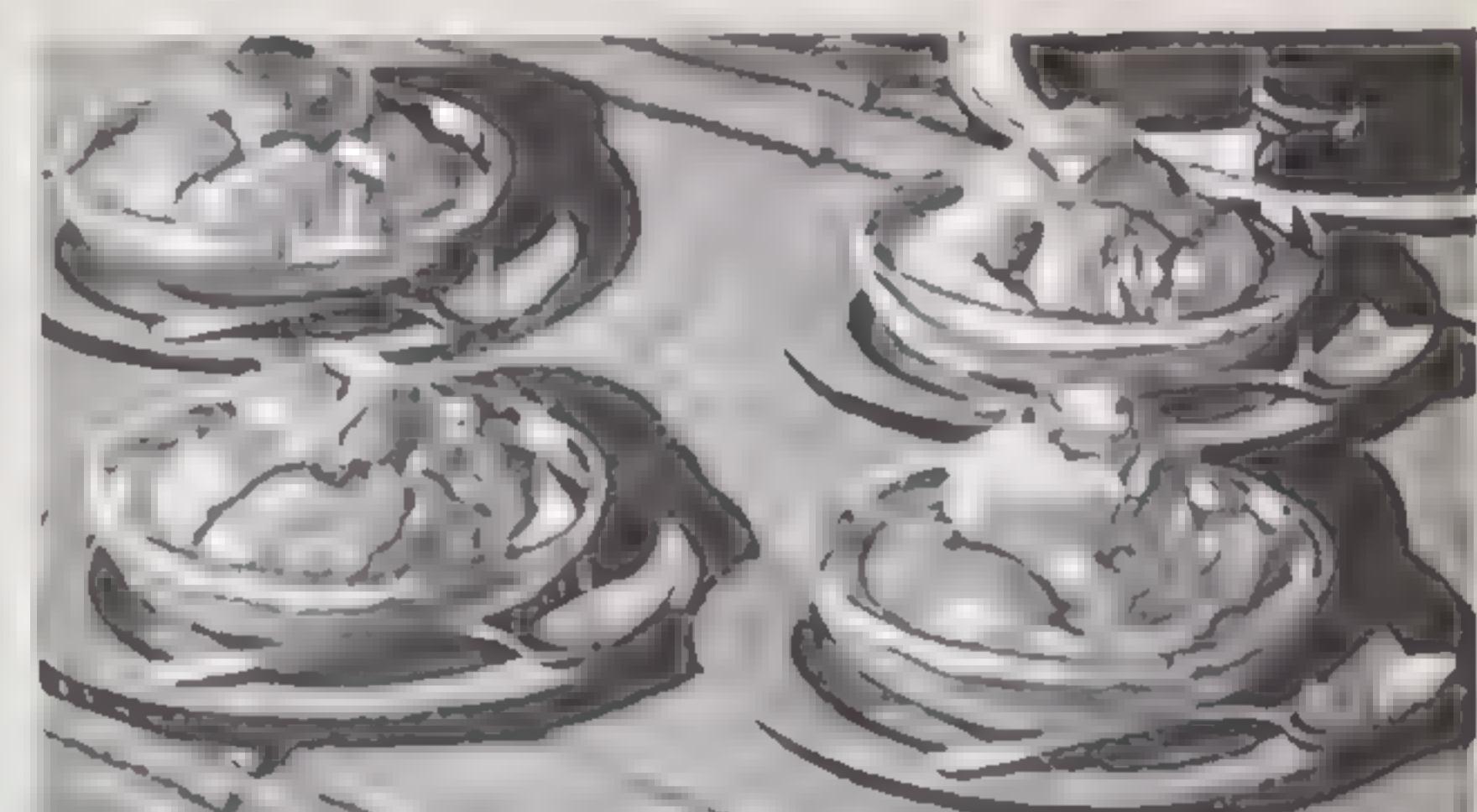
A sheet of paper folded and torn in half and placed with the torn edges apart, as shown, produces an interesting deckle effect for edging the line.

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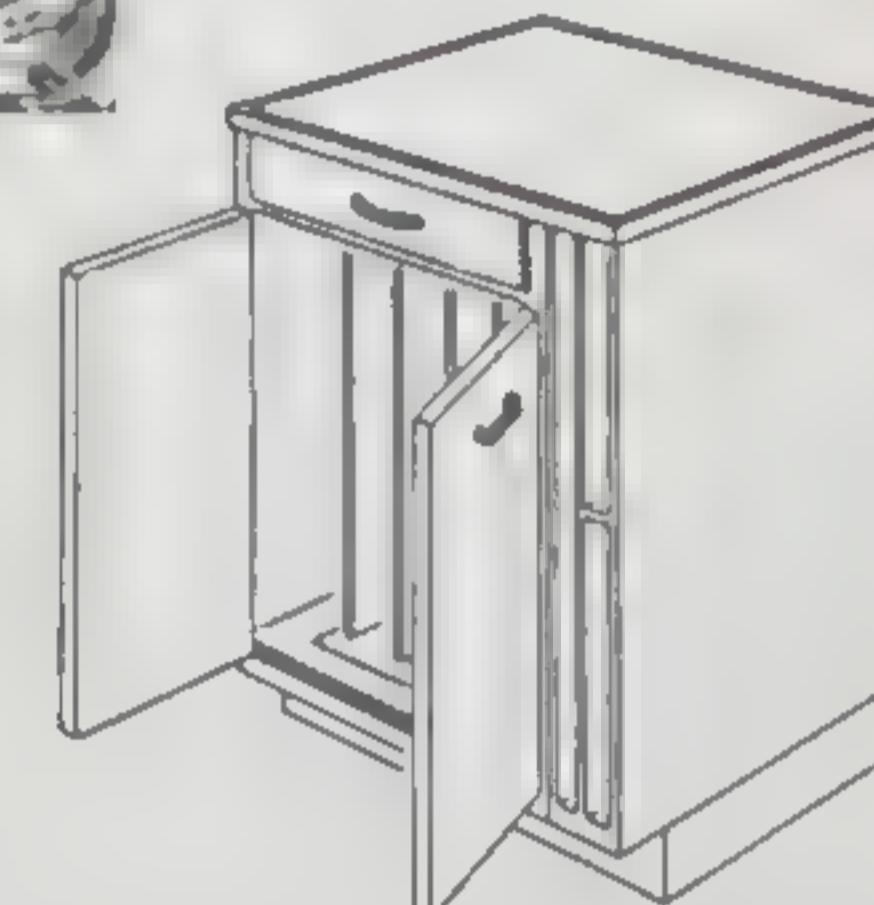
Wash drawing — handled simply, this medium can be used on all but the very cheapest paper. In drawing figures, care must be taken that they always look alive.



Simple tones — handled this way, still life drawings can be printed on cheap as well as good paper.

Stipple — you can almost create the quality of a half tone and still reproduce in line — for any type of printing.

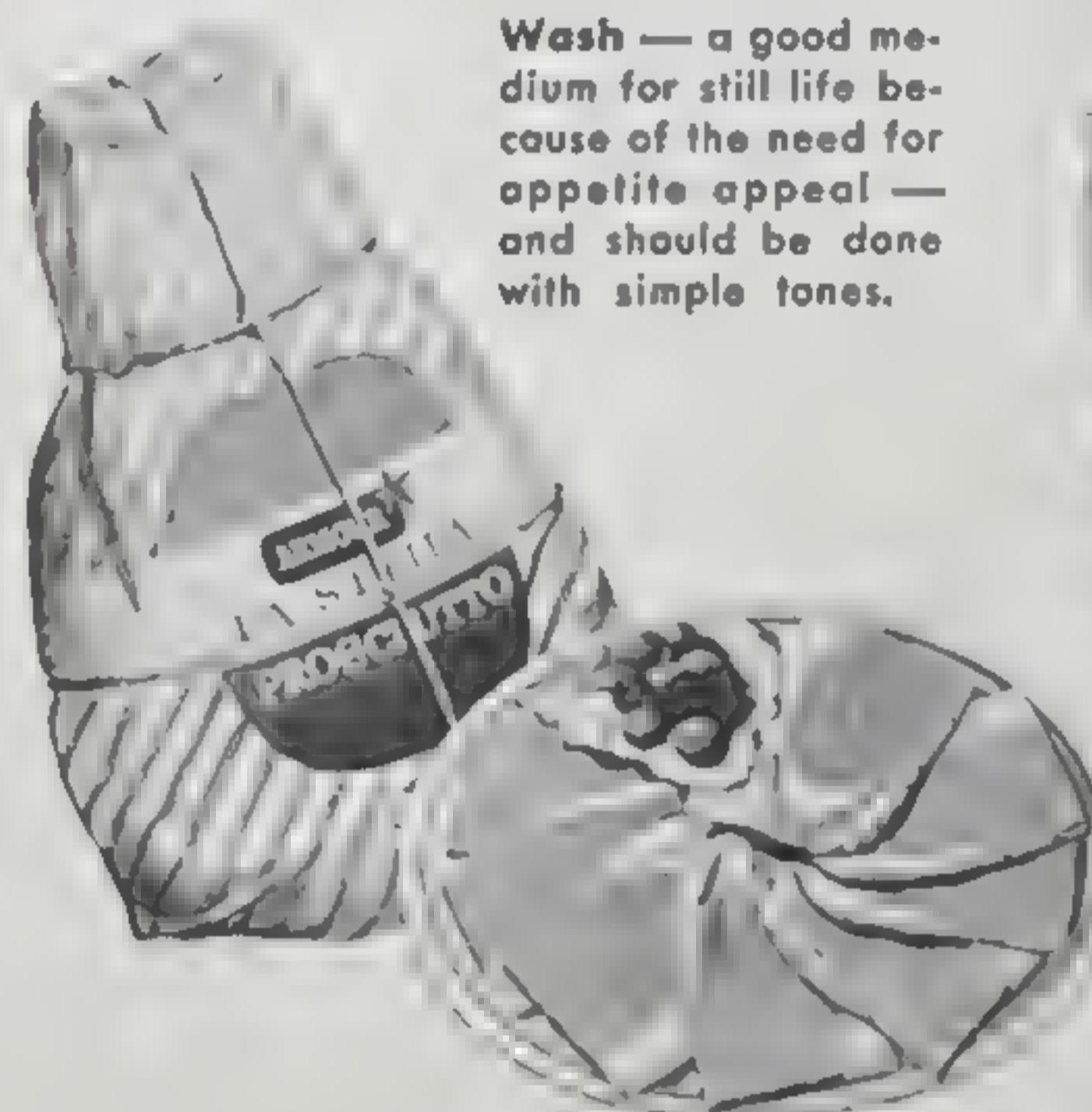
Line and black — Ideally suited to architectural renderings that take very large reductions.



Product line drawings — precise drawings such as these are best suited for great reduction in size and can print well on every type of paper.



Wash and opaque — a good combination — the wash to give freedom to the figure — the opaque treatment of the refrigerator to give solidity.



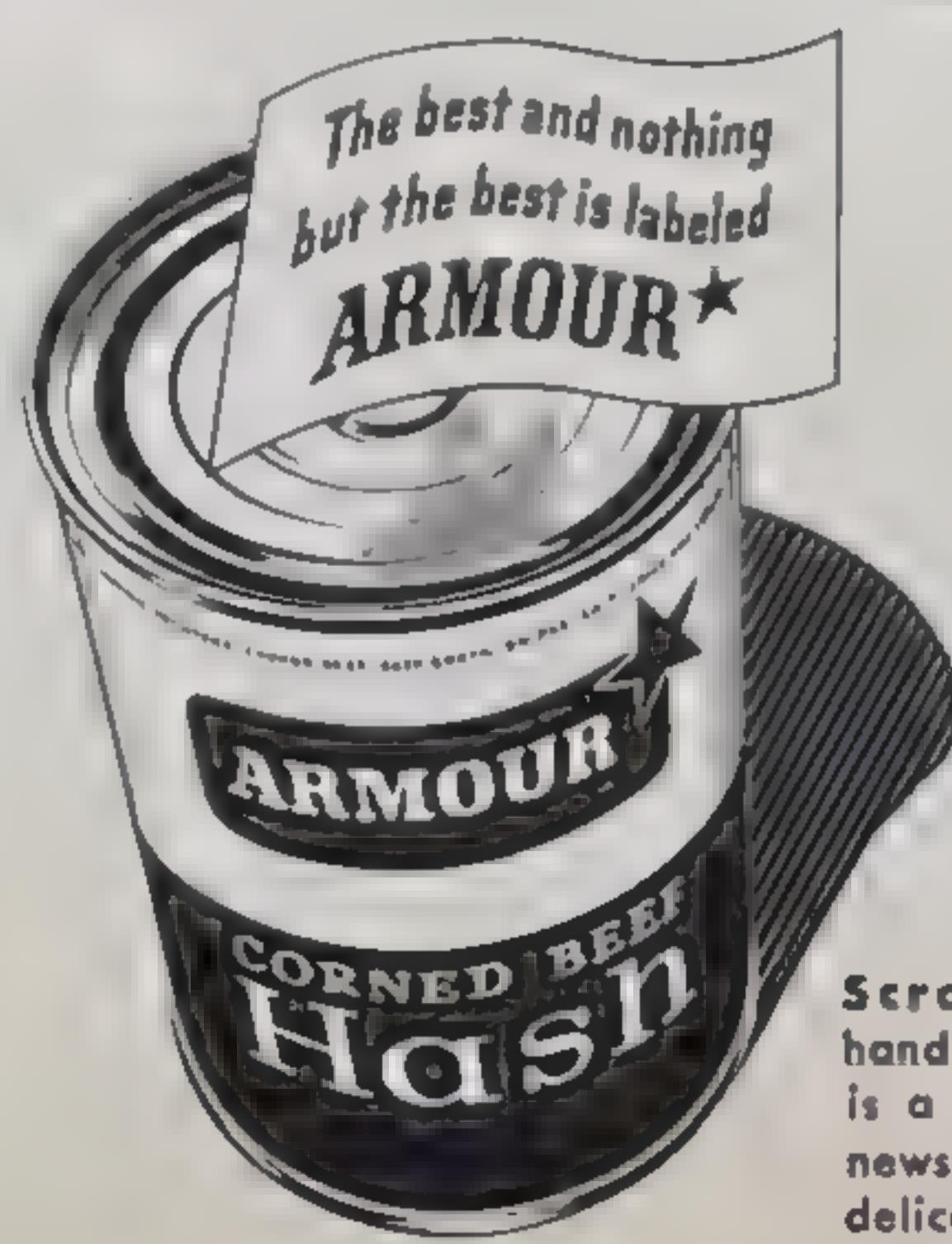
Wash — a good medium for still life because of the need for appetite appeal — and should be done with simple tones.



Pen and brush — a vigorous technique, good for detail and broad effects — best for reproduction on paper of farm publication quality.



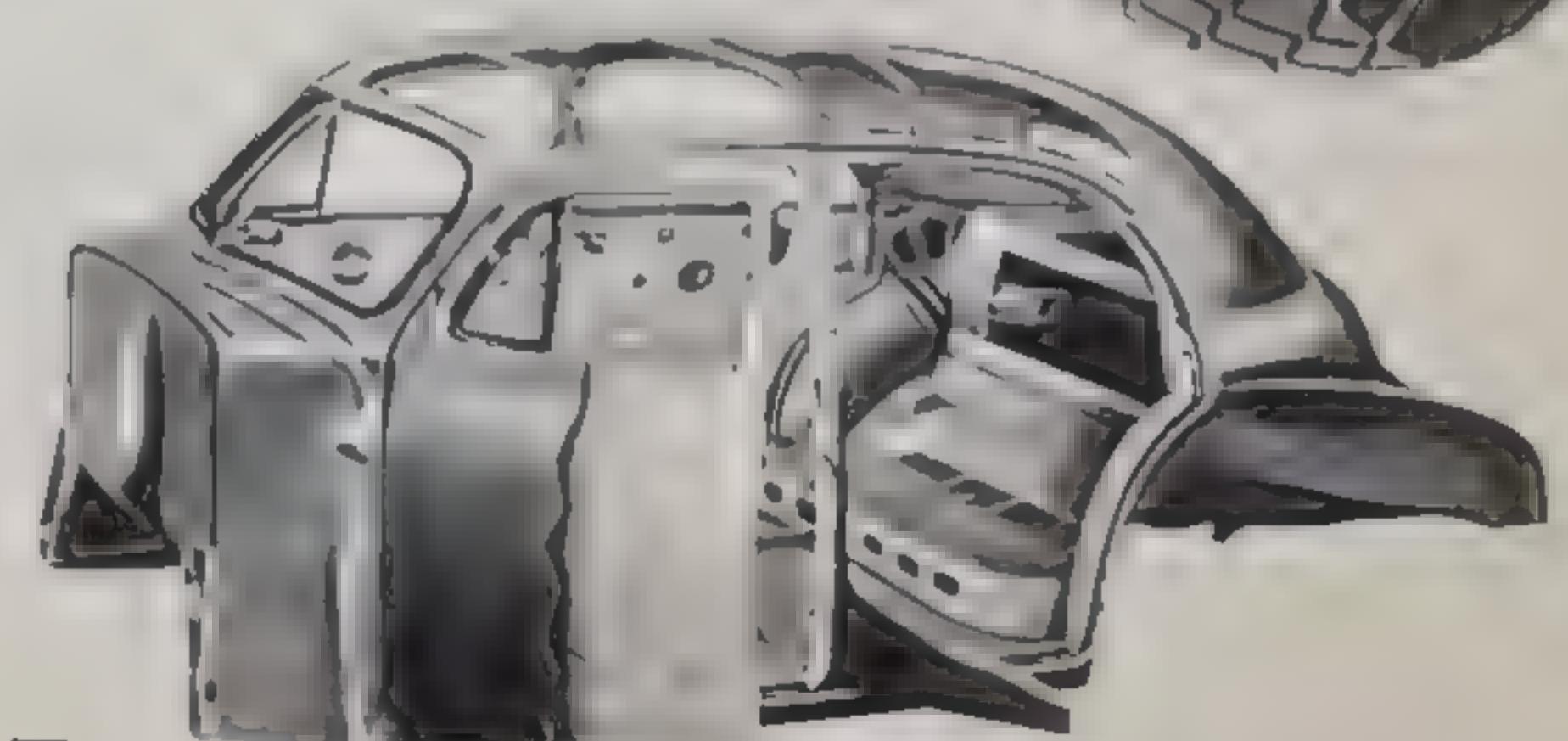
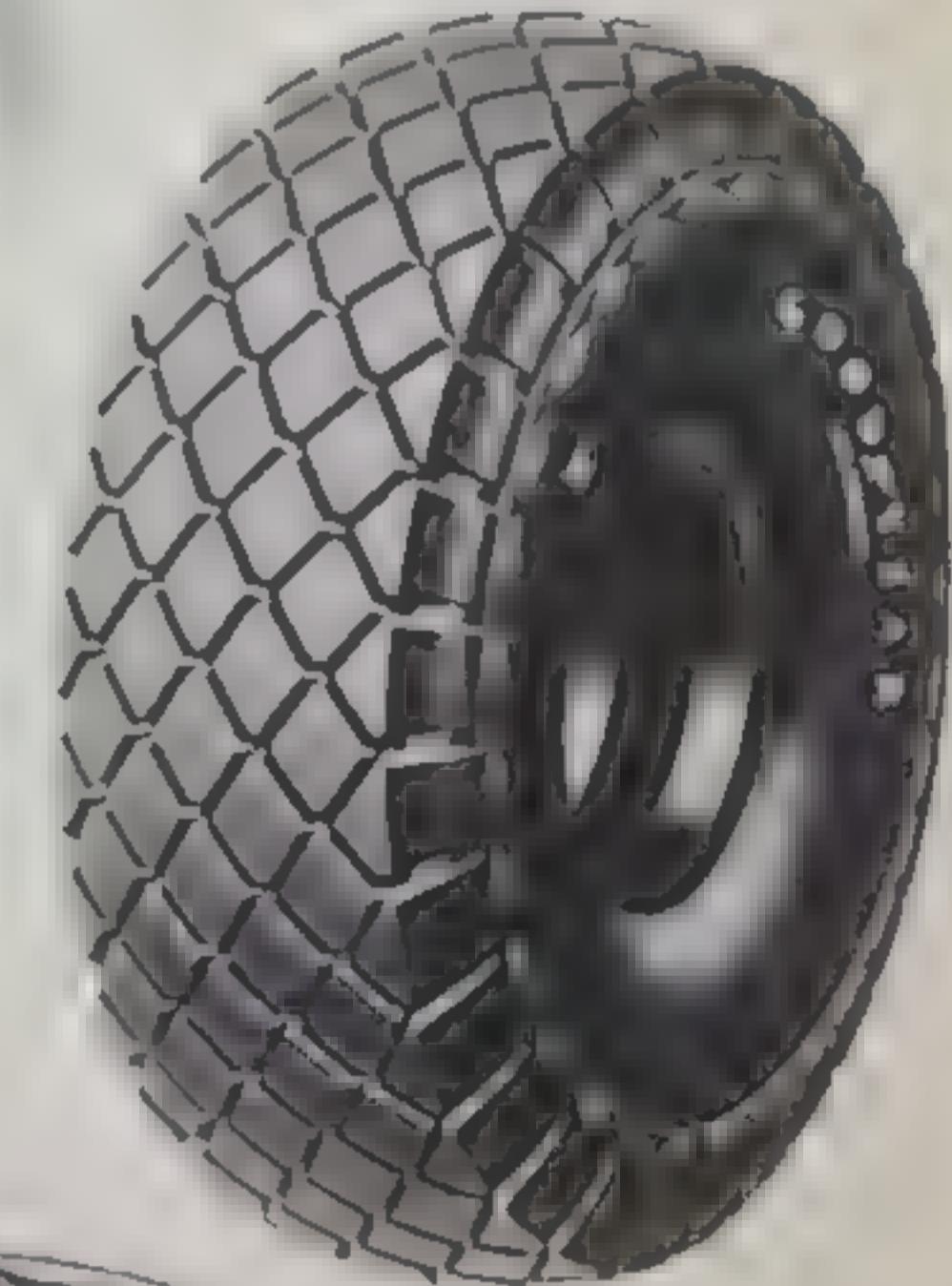
Line illustration — fine for newspaper reproduction as well as for great reduction in size.



Scratchboard — handled broadly, this is a fine medium for newspaper — handled delicately, the beautiful effects that can be created for fine reproduction are unlimited.



Simple tone — simple decorative techniques such as this are useful in an unlimited number of ways and for almost any type of reproduction.



Retouching-air brush — this technique and medium is fine for detail drawings and is used extensively in catalogs as well as product advertising.

Fashion Illustration — by Juke Goodman, Art Director, Saks Fifth Avenue, New York

Demand for it is endless

Fashion illustration, although a comparatively new profession, has gone through many rapid changes. It will go through many more since there is nothing as dead as yesterday's fashion advertisement. What is today's high fashion creation is tomorrow's house dress. This means that high fashion must be created over and over again — and promoted.

The promotion of merchandise is the primary objective of fashion art. A single garment may be promoted in many different ways and may call for a wide range of fashion illustration. To sell a single garment from the time it is raw material until it reaches the consumer may call for fashion art to promote the fabric by the mill, fashion art to promote the design of the garment, fashion art for manufacturer's advertisements of the garment in direct mail pieces, magazines, house organs, trade papers and trade catalogues, and still more fashion art for the retailer's promotion which may consist of house organs, direct mailings, newspaper advertising and perhaps national magazine advertising.

If you are a beginner, starting in fashion illustration, remember to spend at least 50 per cent of your time drawing. Another very important quality to cultivate in the study of fashion art is that of observation. Train yourself to observe why some people are fashionable. Try to spend some time with or near people who are very fashionable, both to make mental notes and quick sketches. This observation will eventually help you understand the proper manner in which clothes should be worn. At all times, try to capture in your drawings the elegant spirit with which a fashionable person carries herself. And remember — you can never spend too much time drawing and observing.

Every few years a change occurs, both in proportions and shapes in fashion art. The drawings on this page indicate the transition which has occurred since 1915. Drawings of today show how we are changing from a stiff, archaic figure to a more realistic but exaggerated figure. The trend today is to make the figures in fashion illustrations more natural in appearance. So sketch your mother, father, brother, sister and your friends. There are many people around you who will make wonderful models. When you begin using professional models to pose for you, remember that they too are just plain ordinary people, like the people around you — try to make them look that way.

The first work entrusted to those starting in the fashion field is the drawing of accessories of all types, both on and off the figure. So it is wise for you to really observe and draw the many accessories which you yourself own. Master black and white drawings at first and leave color until later. Color is a specialty in itself. Also, the cost of color reproduction is so much greater than for black and white that there are about 90 per cent more opportunities to sell a black and white.

If you hope to earn in this field while you learn, you would be wise to visit the fashion art buyers of department stores and other establishments in your community to find out what types of fashion drawings are in demand. In this way you will have a general idea of the needs of your possible clients.



Today

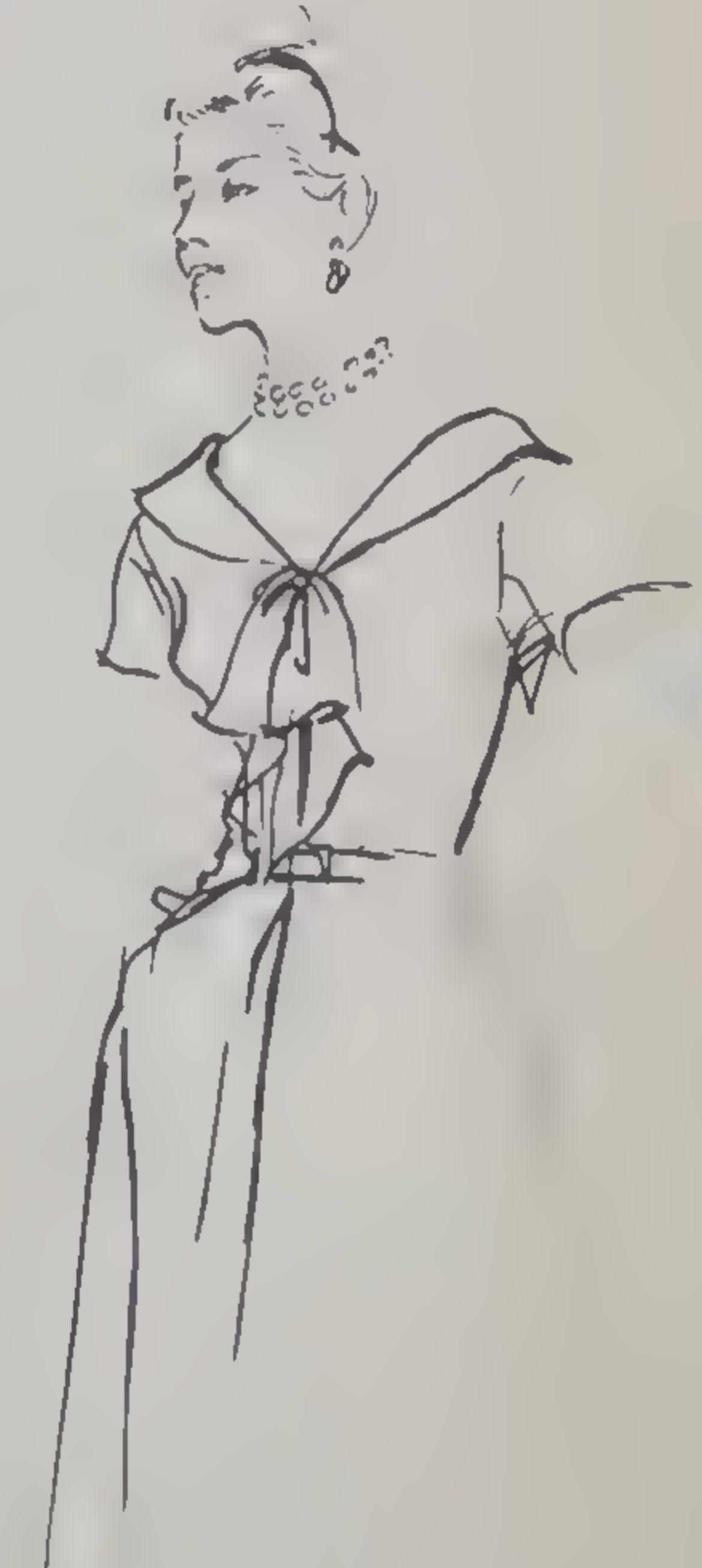
The trend is to make fashion figures more natural in appearance.

1930

Stylized figures continued despite more feminine fashions.



Proportions



Stages in drawing a fashion figure

A fashion figure is usually about two or three heads taller than a normally proportioned figure. Each fashion artist varies the height slightly but all fashion figures are elongated. Compare the photograph of the model, above, with the finished fashion drawing on the opposite page. Note that the figure is taller in the drawing and that this gives the girl added slenderness and grace.

Note:

Look at photographs of fashion models and notice that the models appear well rounded but "heavy set." Compare the photographs with good fashion drawings made from them and observe the trimness of the figures due to elongation which gives an air of elegance. This is important in presenting fashions.

1 Careful observation will help you to proportion the figure, then to sketch very lightly until you have developed the fundamental placement of the figure on the paper.

2 Now you can add to and improve the first sketch by continuing the very sketchy flow of line. Here the stronger lines begin to emerge.

3 Now you are ready to emphasize and perhaps exaggerate the important details. It is a good idea at this stage to half close your eyes and observe which details register as important. Study the weighted lines of the sketch closely at this stage.

Confine your first approach to a very light line with a continuous flow.

Continue the flow of line but begin to emphasize the strong accent notes.

Look for and emphasize the important details.



4 The fashion figure still retains a form of simplicity. It is desirable to have an even flow of line, and, from this point, all detail which is important should be put in with this in mind. Study the neckline, the waistline and the length of the skirt.

5 The drawing now is at a point where you are ready to apply any technique, whether line, line and wash, dry brush or wash. The hat, skirt length and gloves are now indicated in detail.

6 If a wash drawing is required, you put in the washes very loosely and simply, carefully noting your light source. Keep your wash loose and spirited—do not overwork. A figure with a minimum of wash and the accents of line shown in Step 5 is desirable for newspaper reproduction and pattern publications.

You will see how an artist approaches the problem of adding human interest to a fashion drawing and how to place your fashion figures in a situation or a scene to best advantage. The dress shown on the figure is the same one illustrated here.

On the following page...

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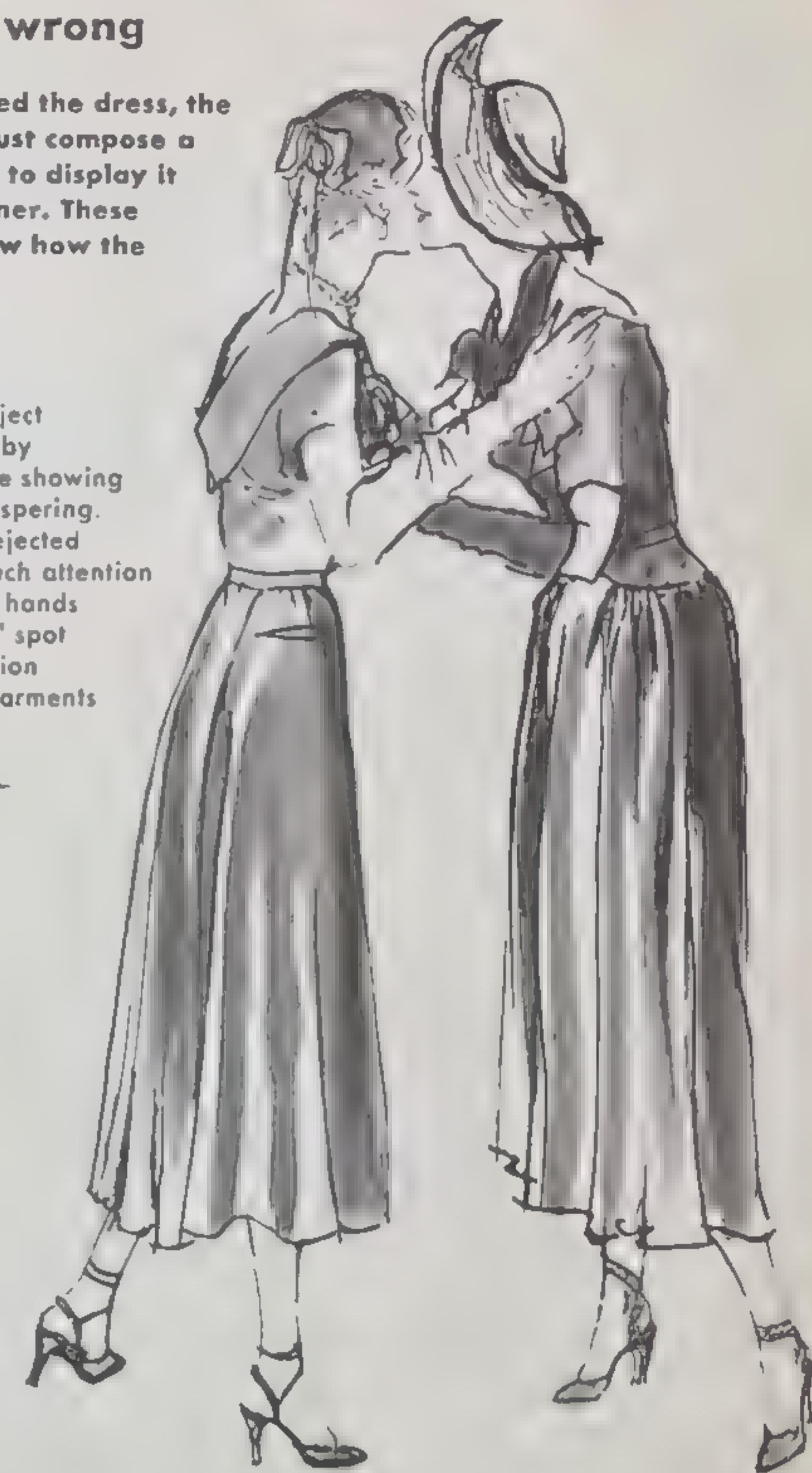
Right and wrong

Having completed the dress, the fashion artist must compose a setting or scene to display it in the best manner. These illustrations show how the artist did this.

1 First, the artist attempted to inject human interest by creating a scene showing two women whispering. The idea was rejected because too much attention is drawn to the hands and this "busy" spot causes the fashion styling of the garments to be lost.



2 Next the artist drew two women with their escorts at an outdoor concert. But fashion details are not displayed to advantage, especially the excellent neckline of one dress and the back of the other.



3 Here an attempt has been made to create the same situation as at the start, but the position of the hands has been altered so that the important fashion details of the garment are not hidden. The man has been included to add atmosphere.



The finished sketch

4 This is the illustration chosen, showing two women at a concert with an escort. Notice that the fashion detail of the neckline of the dress at the left is shown to good advantage as is also the detail of the back of the dress on the right.

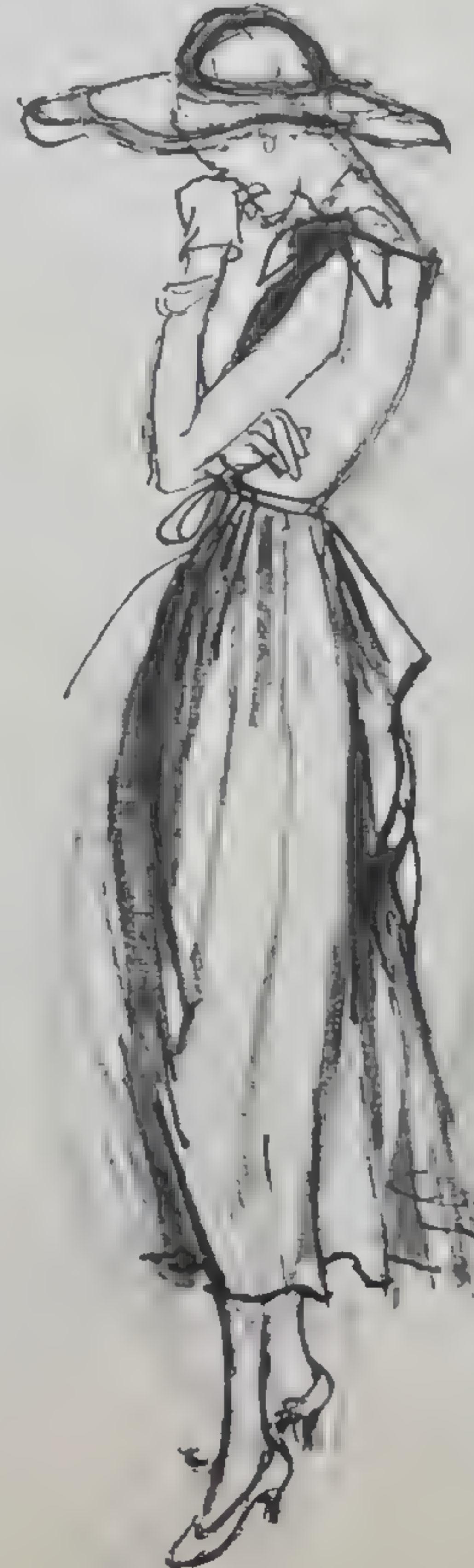
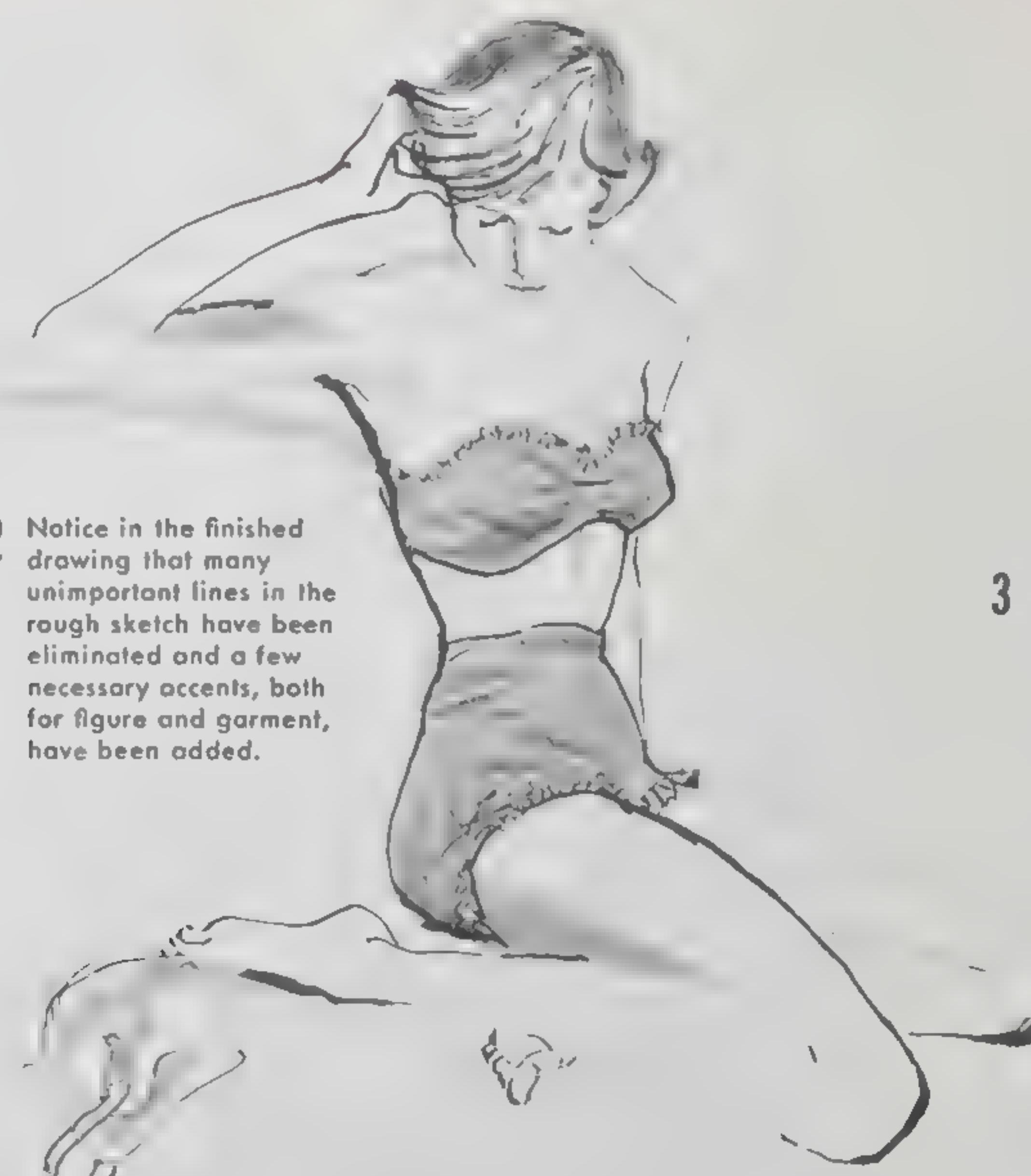


Spontaneous sketching

1 First, make a series of rough, rhythmical lines to get the general proportions and movement of the figure. Then accent with a stronger line the important details both of the figure and garment.

2 Notice in the finished drawing that many unimportant lines in the rough sketch have been eliminated and a few necessary accents, both for figure and garment, have been added.

3 In drawing the fashion figure, you should first establish the position of the figure and the movement. You can see in the rough drawing below that much free sketching is done in this preliminary stage to establish the movement of the figure. Notice particularly the freedom of fine line to create the movement and how the details and proportions change as you continue to draw and draw.

**Free-style sketching**

Preliminary sketching is a most important first step in creating a fashion figure. It is always best to sketch lightly and continuously with a free flow of line to establish the position and movement of the entire figure. This enables you to position your drawing on the paper and to see the entire figure at a glance. It is much easier to make changes in a drawing that is free and in the rough stages. It is always wise to continuously work and make your improvements on the whole figure when it is in the first, second or third stages of sketching. Your details are put in after you are entirely satisfied with your drawing.

Note:

No two fashion artists start and finish a drawing in exactly the same way but the general approach of all is represented by these examples. Remember that it is best not to draw a fashion figure too large because you should be able at all times to see the entire figure from head to toe at a glance.

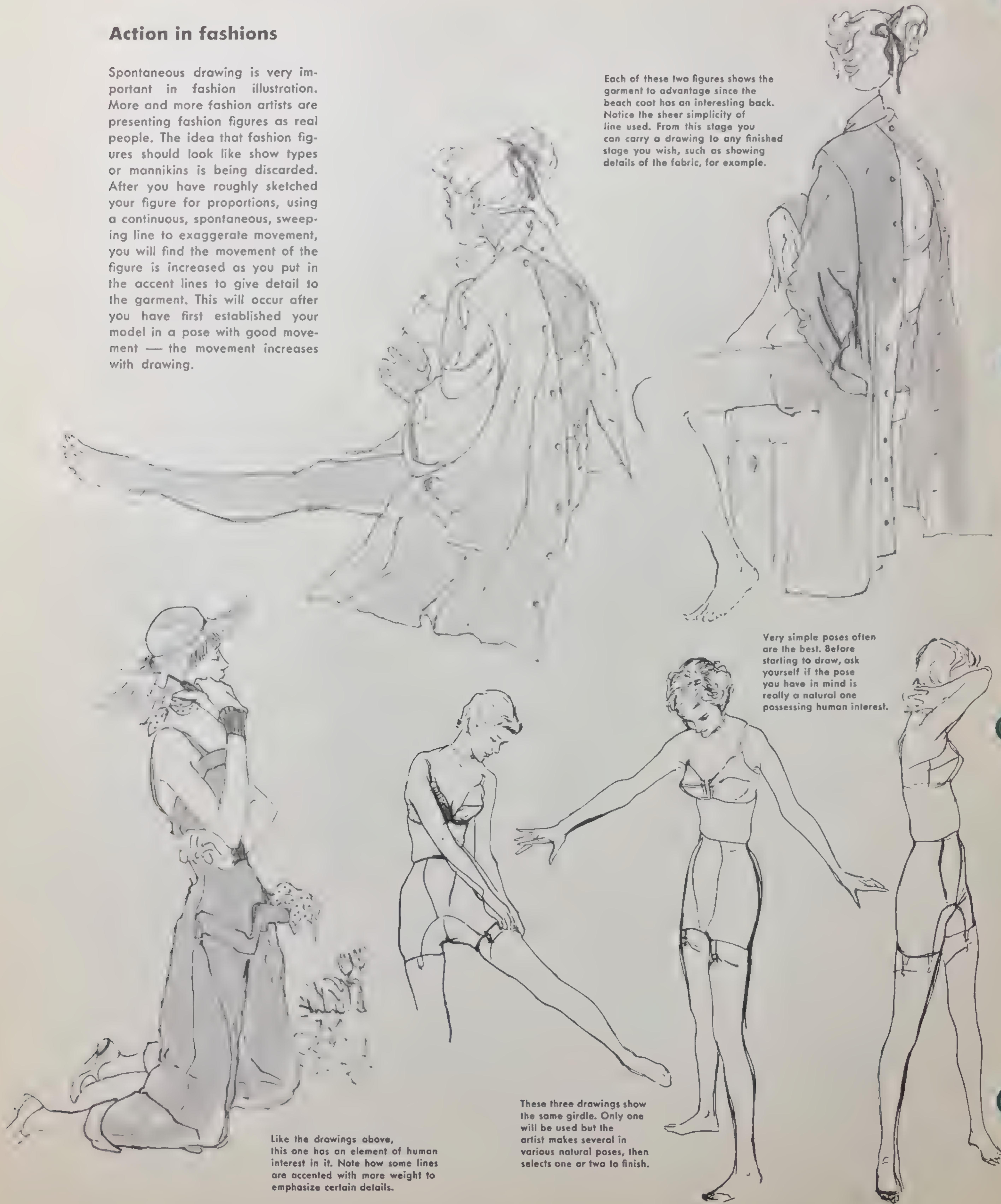
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Action in fashions

Spontaneous drawing is very important in fashion illustration. More and more fashion artists are presenting fashion figures as real people. The idea that fashion figures should look like show types or mannikins is being discarded. After you have roughly sketched your figure for proportions, using a continuous, spontaneous, sweeping line to exaggerate movement, you will find the movement of the figure is increased as you put in the accent lines to give detail to the garment. This will occur after you have first established your model in a pose with good movement — the movement increases with drawing.

Each of these two figures shows the garment to advantage since the beach coat has an interesting back. Notice the sheer simplicity of line used. From this stage you can carry a drawing to any finished stage you wish, such as showing details of the fabric, for example.





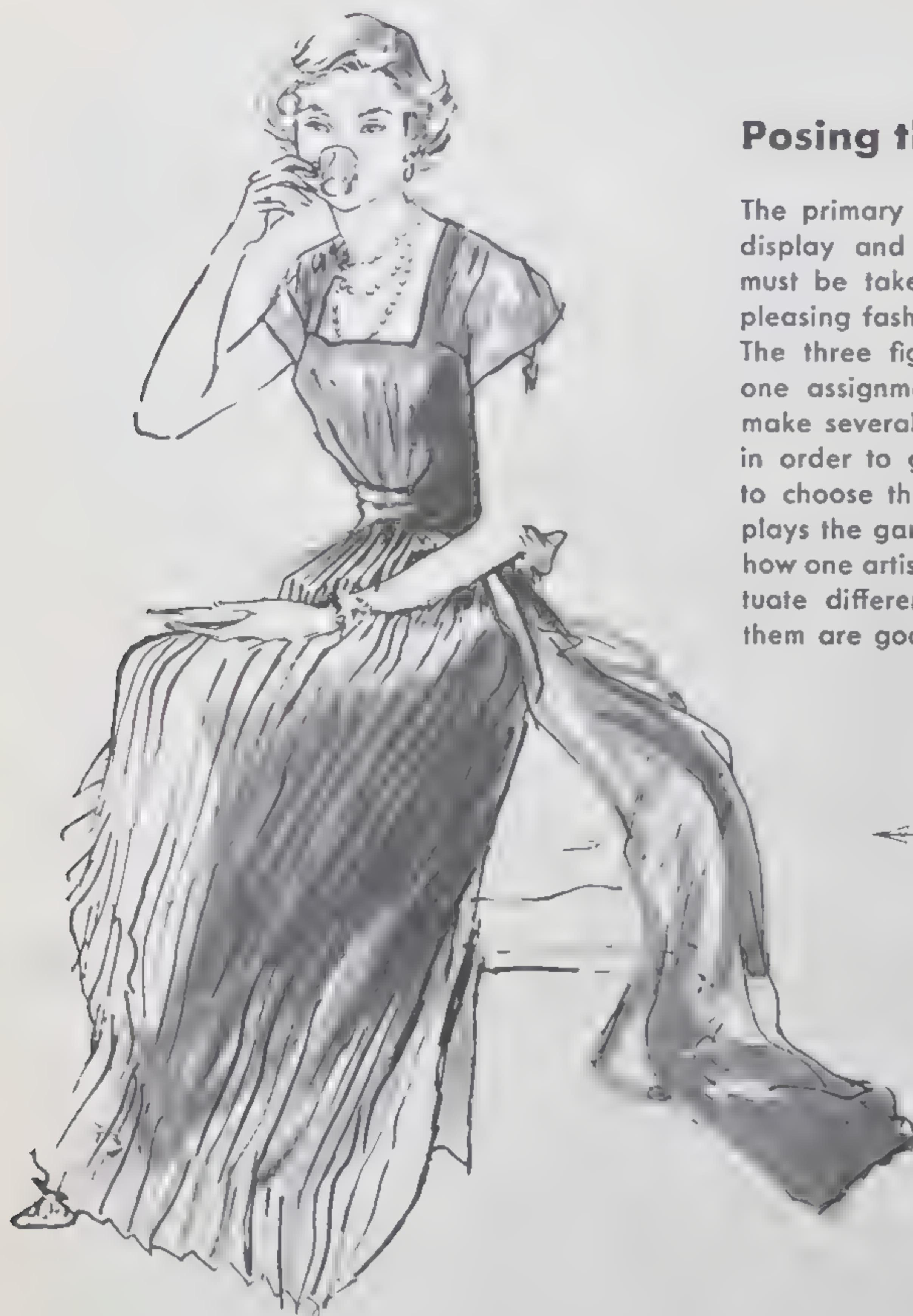
The three figures above were first sketched roughly to establish the approximate movement and direction. It is after the drawing of the figure is in a more finished stage that you can make the outer garment flow in the breeze by just a few spontaneous lines in the direction you wish it to move. These drawings have a very airy, cool feeling.



If you are a fashion artist, you will be called upon to do atmosphere "spots" such as this. These spots usually tell a little story in themselves or set a mood for some message or headline in an advertisement.

The back interest of the fashion illustration is likely to be rather dull. - For that reason it usually is best to show some movement in hips or arms.

In drawing fashions showing the body partly exposed, it is usually best to show small feet, slim arms and legs and to remember not to over emphasize the bosom.



Posing the fashion model

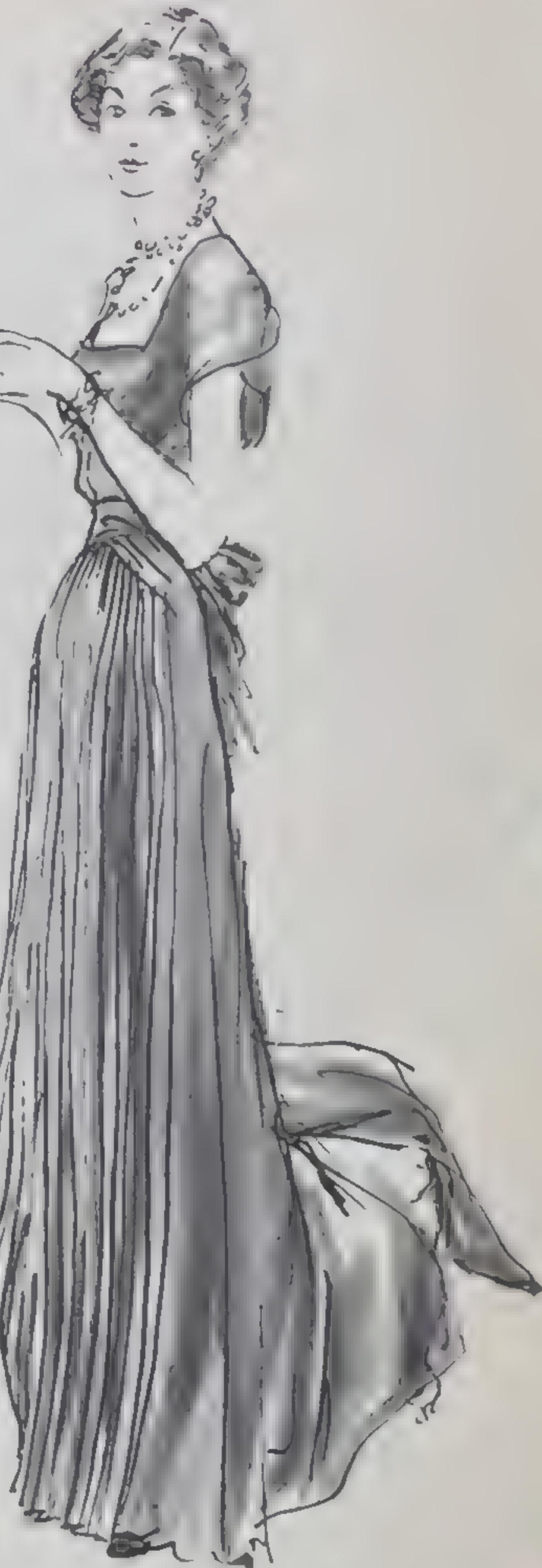
The primary purpose of a fashion drawing is to display and sell merchandise. Therefore, care must be taken in posing the model so that the pleasing fashion details show to best advantage. The three figures on this page were done for one assignment. Top-flight fashion artists often make several drawings showing different poses in order to give an art director an opportunity to choose the pose which he believes best displays the garment. These three illustrations show how one artist varied the poses in order to accentuate different parts of the dress. All three of them are good.



This illustration gives an air of elegance to the figure and the dress. If it were chosen, the artist could very easily provide a sofa or chair for the seated figure. The background indicated for this position would be the woman's home or some social function.



Here is another seated pose which portrays a very pensive mood. Notice that the artist was careful in placing the hands so that they did not hide the front of the dress or the sash, which were important fashion elements of the garment.



This pose, with the model standing, is entirely different from the other two. These illustrations show that any garment can be shown in a number of positions, depending upon the fashion details which you desire to emphasize.



The above illustration is a line drawing which is to be reproduced as a line cut. The line work can vary from a thin line to solid black. Observe how the artist, by the use of accents, was able to show the lace material and the fashion details.

This line and wash drawing is quite similar to the first figure but, because a wash has been added, it must be reproduced as a half-tone plate and not as a line cut. The wash added to the line drawing gives a softer feeling to the material of the garment.

The figure above is a dry brush drawing which will be made into a line plate for reproduction. A drawing of this type usually reproduces very well, whether it is used in a newspaper, a department store mailing piece or is made into a matrix for an advertisement. Detail can be added in either fine line brush or pen.

Three popular techniques

Here are examples of three popular techniques used in fashion illustrations. The drawing at the left is done in line, the second is a wash and the third is a dry brush rendering. The technique is often dictated by your client. All three of these drawings have much charm, the principal difference being in the medium in which they were rendered.

Studio procedures, fashion illustration

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Notice the continuous, spontaneous lines of these sketches which help to determine how the styling of a garment will be presented. In the finished figure, note how the fashion details, especially around the neckline, are accented and exaggerated.

The preliminary sketches help to determine the best position for the model in order to display the fashion details to best advantage. Note that the finished figure at the right is trimmer and more elongated than the figures in the preliminaries.

The back of the garment at the right contains the fashion elements to be emphasized. When drawing a seated figure, remember to show or indicate the correct length of the skirt. Often when a figure is seated, the skirt length appears too long and it is difficult to determine whether the dress is for day, cocktail or evening wear. This one is definitely a daytime length.

The left figure is a quick sketch done in charcoal to try to determine the best position for the model in order to show the fashion detail. The other figure is another quick sketch made for the same purpose.

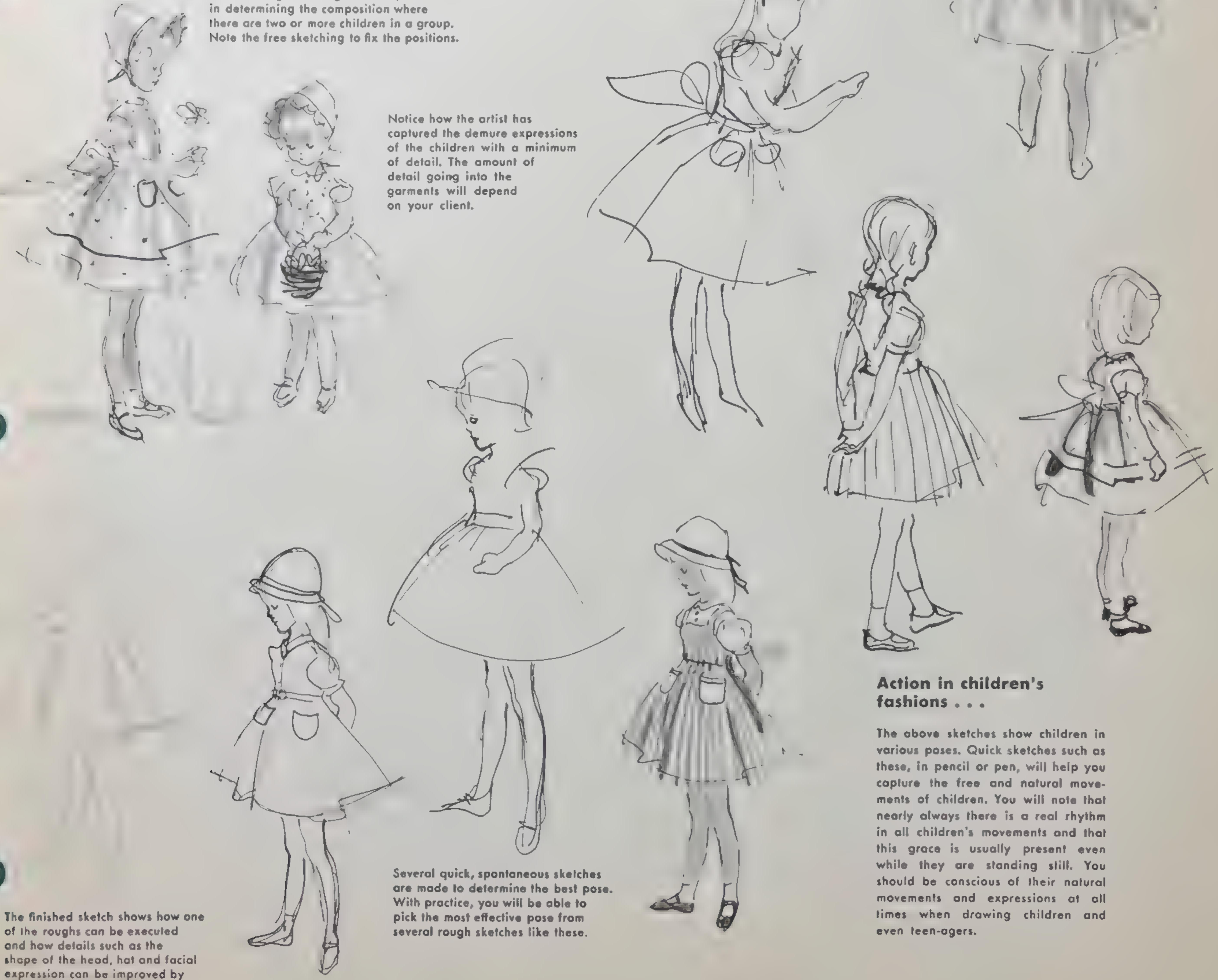
Children's fashions

In sketching children's fashions, it is desirable to portray figures with a human interest element, just as in doing women's fashions. The sketches should be spontaneous and contain the action and movement usually associated with children in real life. Observation is extremely important in sketching children. Study children of all ages and make mental notes and sketches of their movements. You will find children assuming wonderful uninhibited poses. The movements of heads, hands and feet and their facial expressions can be presented to make them real little people with an abundance of gaiety in movement possessed only by youth.

The blocking out of figures is important in determining the composition where there are two or more children in a group. Note the free sketching to fix the positions.

Notice how the artist has captured the demure expressions of the children with a minimum of detail. The amount of detail going into the garments will depend on your client.

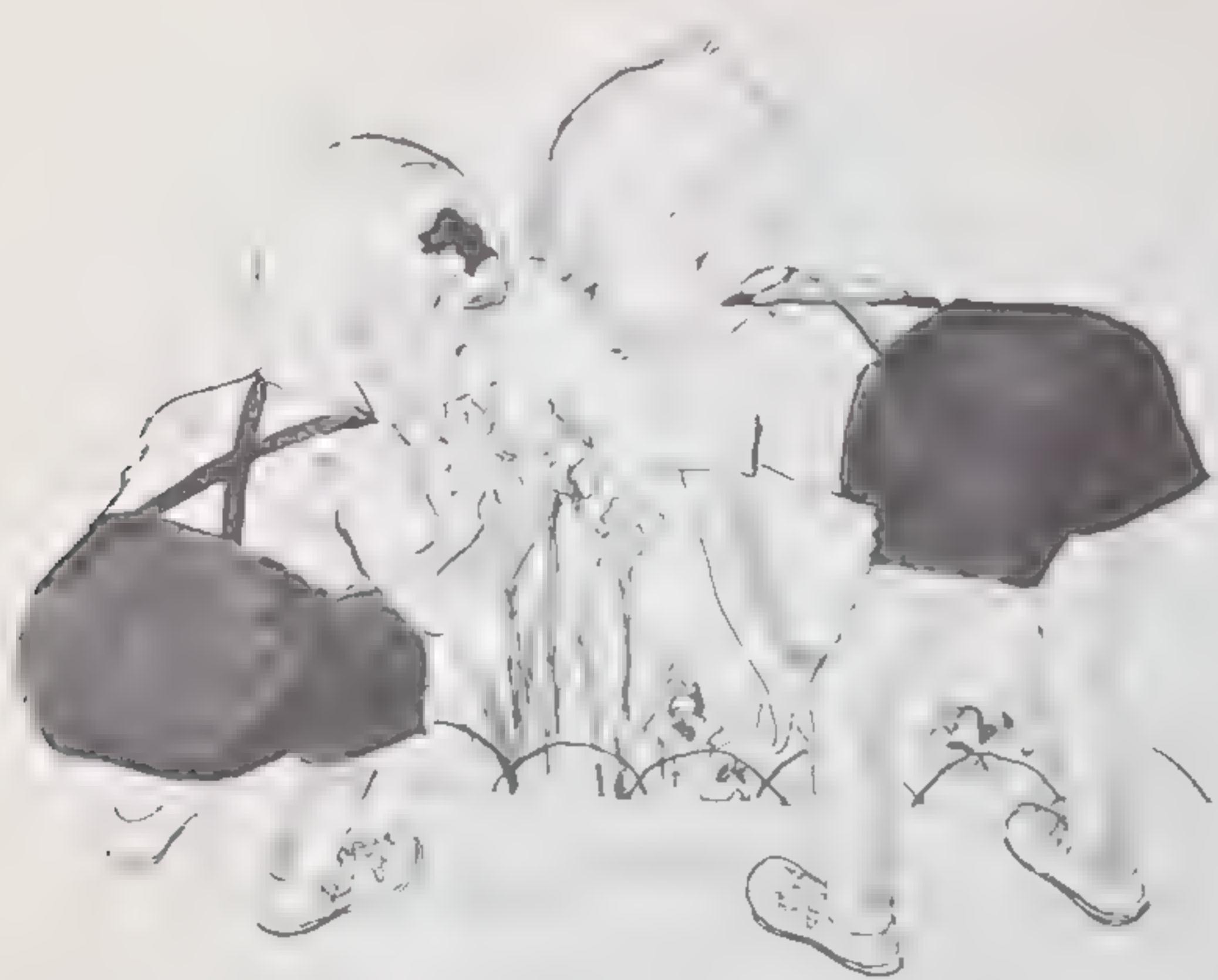
Several quick, spontaneous sketches are made to determine the best pose. With practice, you will be able to pick the most effective pose from several rough sketches like these.



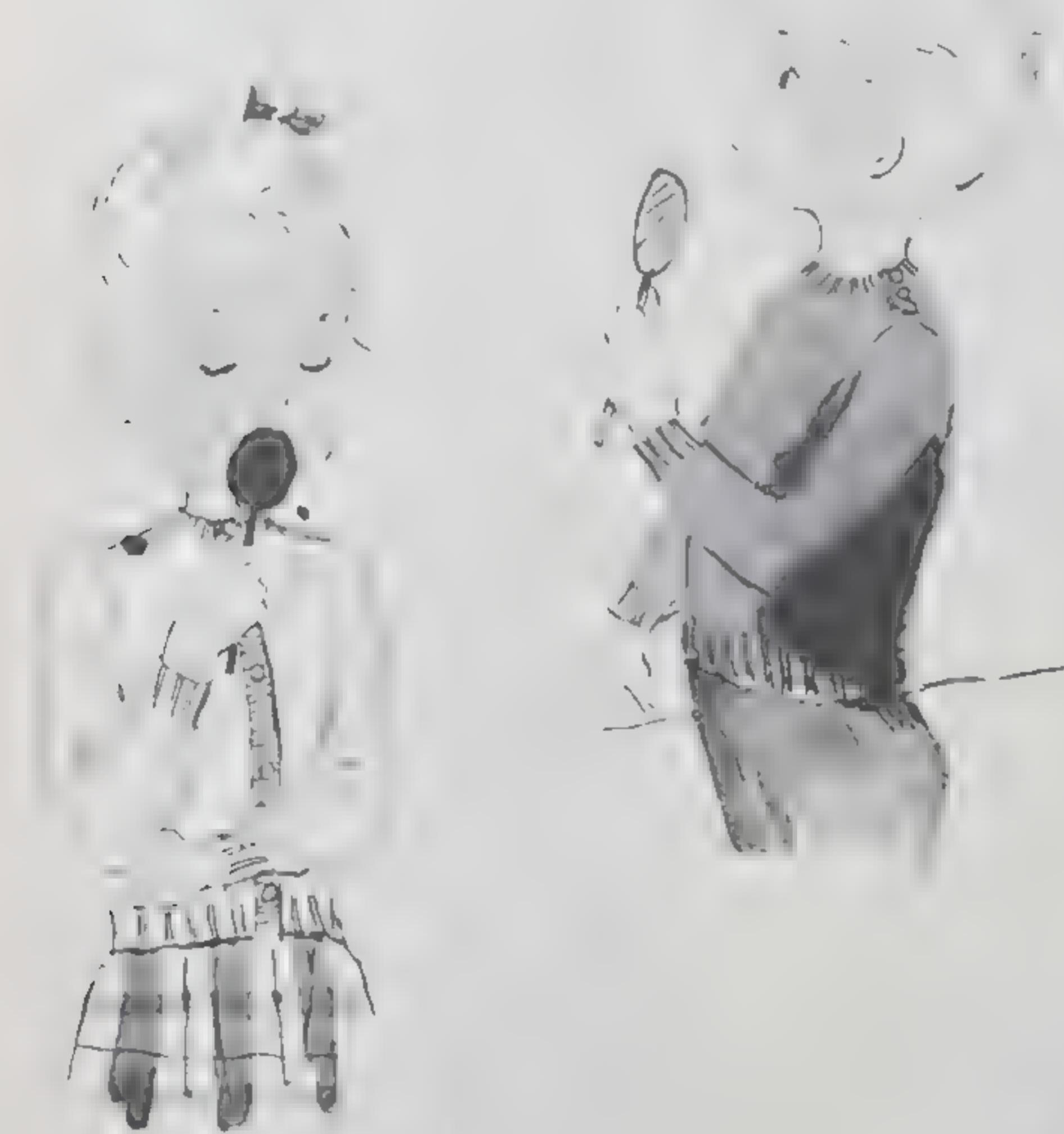
The finished sketch shows how one of the roughs can be executed and how details such as the shape of the head, hat and facial expression can be improved by careful observation.

Action in children's fashions . . .

The above sketches show children in various poses. Quick sketches such as these, in pencil or pen, will help you capture the free and natural movements of children. You will note that nearly always there is a real rhythm in all children's movements and that this grace is usually present even while they are standing still. You should be conscious of their natural movements and expressions at all times when drawing children and even teen-agers.

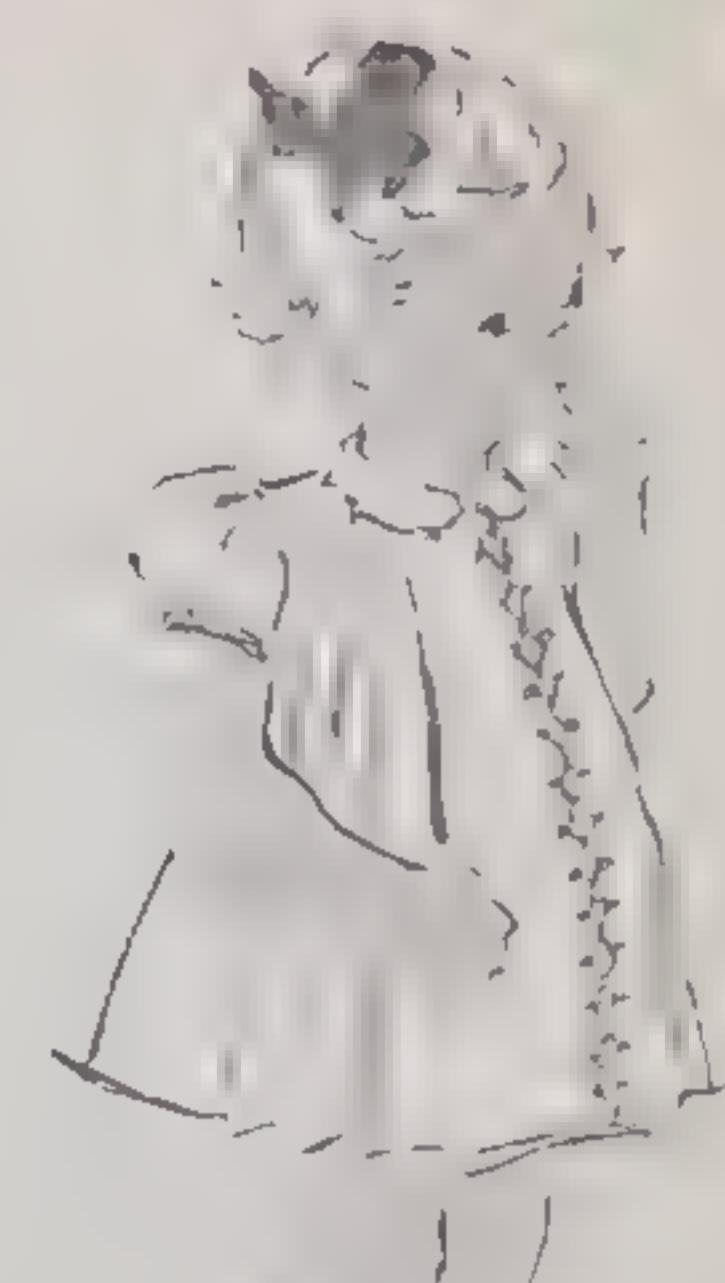


Brother and sister outfits are shown here by placing the figures in the natural positions the youngsters might, and frequently do, assume.



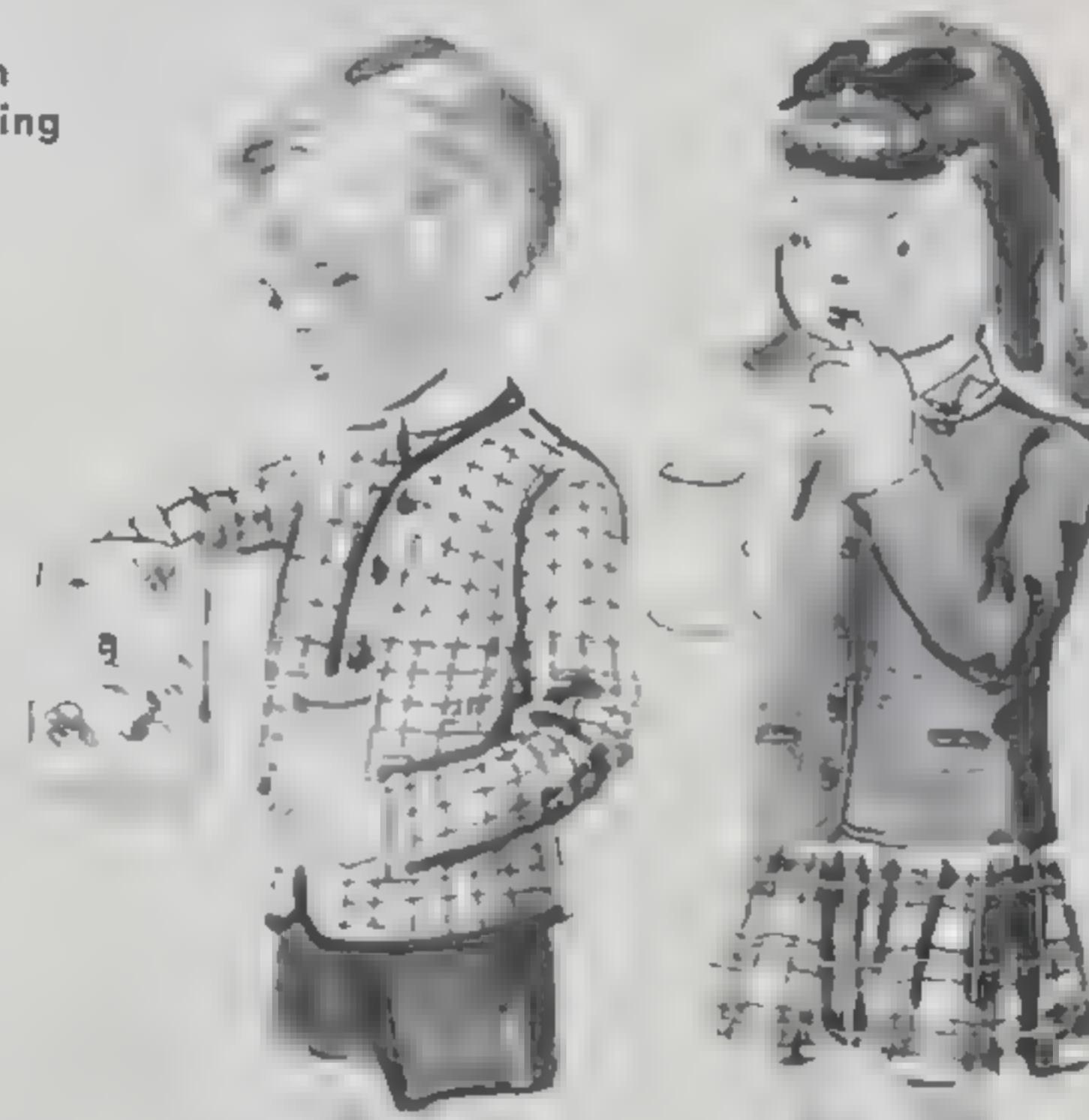
Tots and toddlers

In drawing tots and very small children, always try to capture their moods. They should always appear as little human beings whether they are sad, glad, pensive or just coquettish. Perhaps it is a tot licking his fingers after being in the jelly jar. Whatever the subject, your drawings should picture little people in a gay world. This may seem difficult at first, but with close observation and much sketching, you will soon capture the spirit. In rendering facial expressions, it is wise to keep most of the expression in line with the use of a simple flat wash if necessary. Do not do too much modeling of facial expressions or your drawings will look like poor photographs.

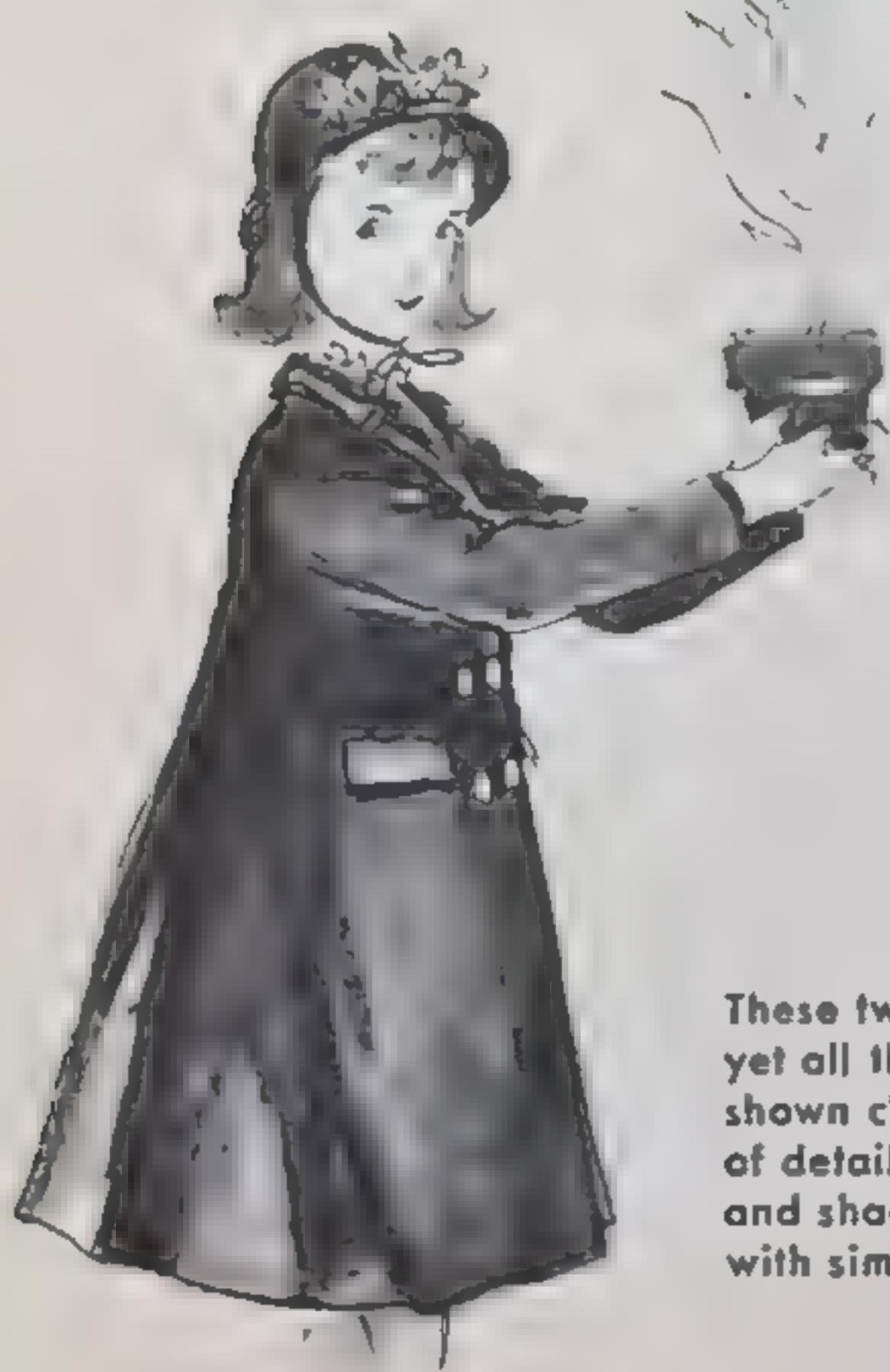


Although very sketchy, this drawing shows how you can create a very cute child just by facial expression. Look at the careful detail on the front of the dress.

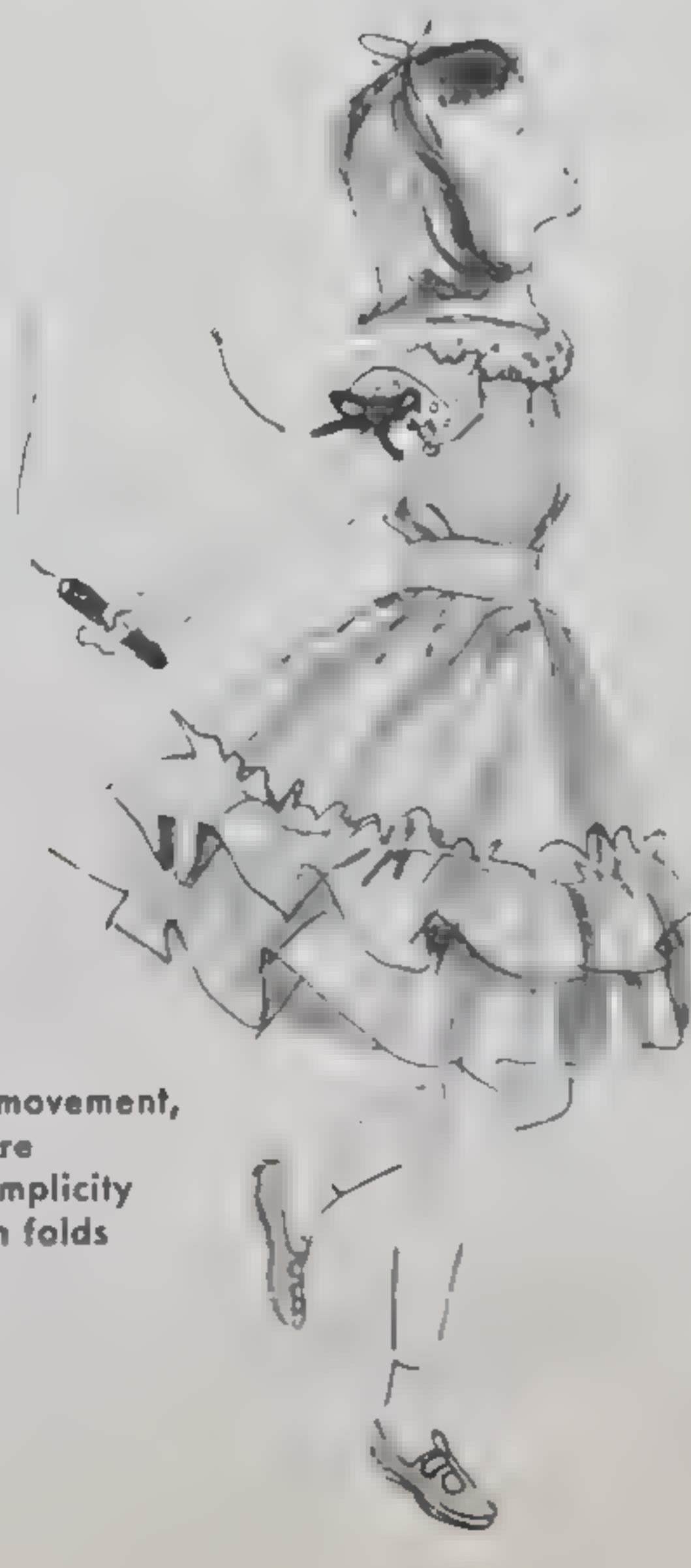
The figures at the left are displaying brother and sister sweaters. Note the simplicity in treating heads and expressions, with the emphasis on the rendering of the garments.



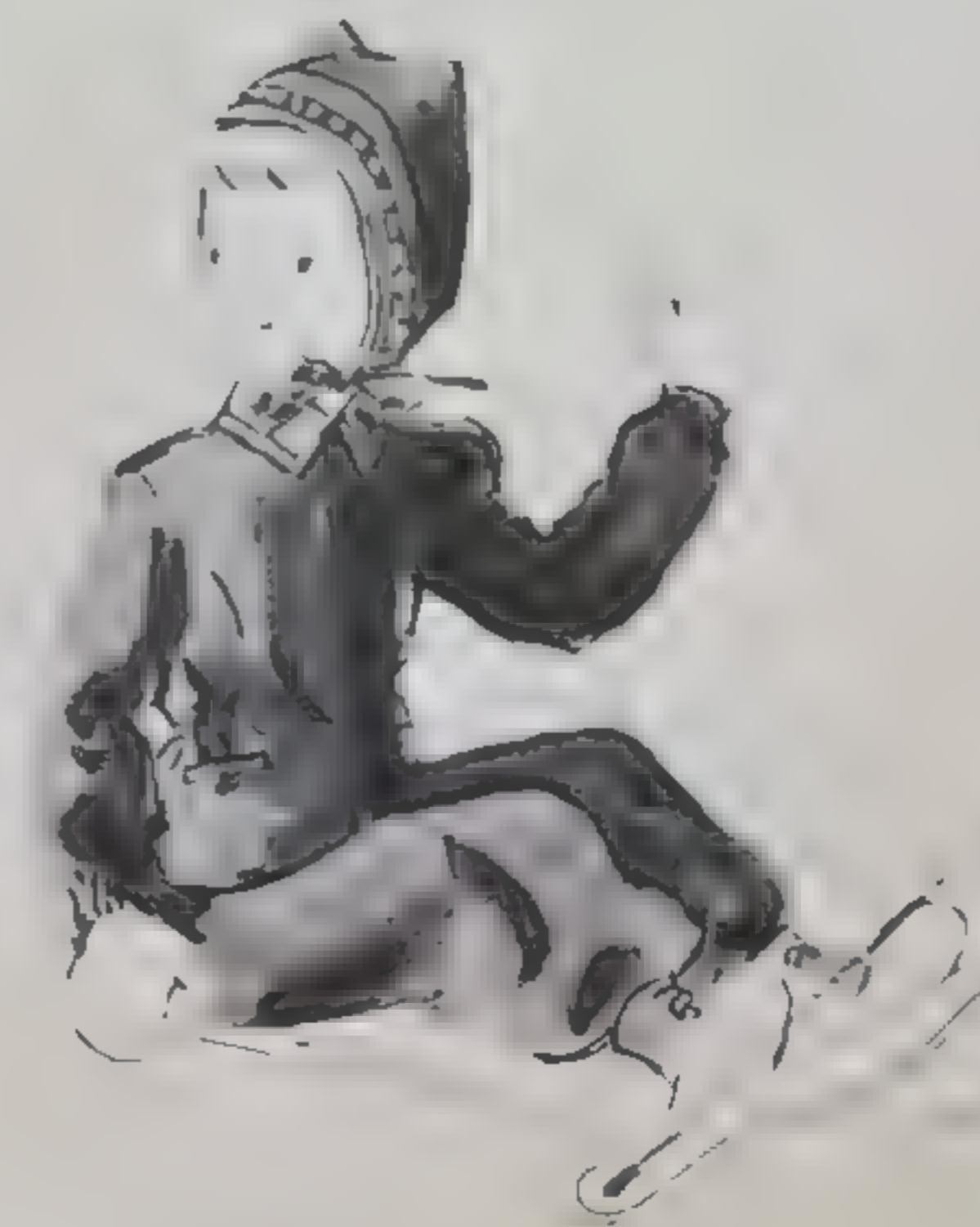
There is a natural air about this brother and sister drawing. Wash technique is used here to show fabric detail and it is for this reason that wash is used on the figures.



These two drawings depict movement, yet all the fashion details are shown clearly. Notice the simplicity of detail and the folds. Both folds and shadow are handled with simple flat washes.



Atmosphere and backgrounds should be kept very simple. Otherwise they will detract from the effectiveness or importance of the figures and the garments worn.





This junior figure is presented in a casual sports pose. Note the simplicity of washes and how the dark accent lines bring out the shape of the figure.

Teen-agers and juniors

Teen-agers and juniors do not quite have the naturalness and "rhythm" possessed by children because they are at the age when they try to act a bit sophisticated which is not quite natural for them. Girls, for example, try to present a lady-like air a bit beyond their years, and they are very conscious of their coiffures and of their trimness. Observe and study this age group closely so you can present them true to life.

Often you will be asked to show the front, side and back of a garment in one drawing. This shows how it can be done. The front lapels, the side pocket and the belted back of the coat are shown.

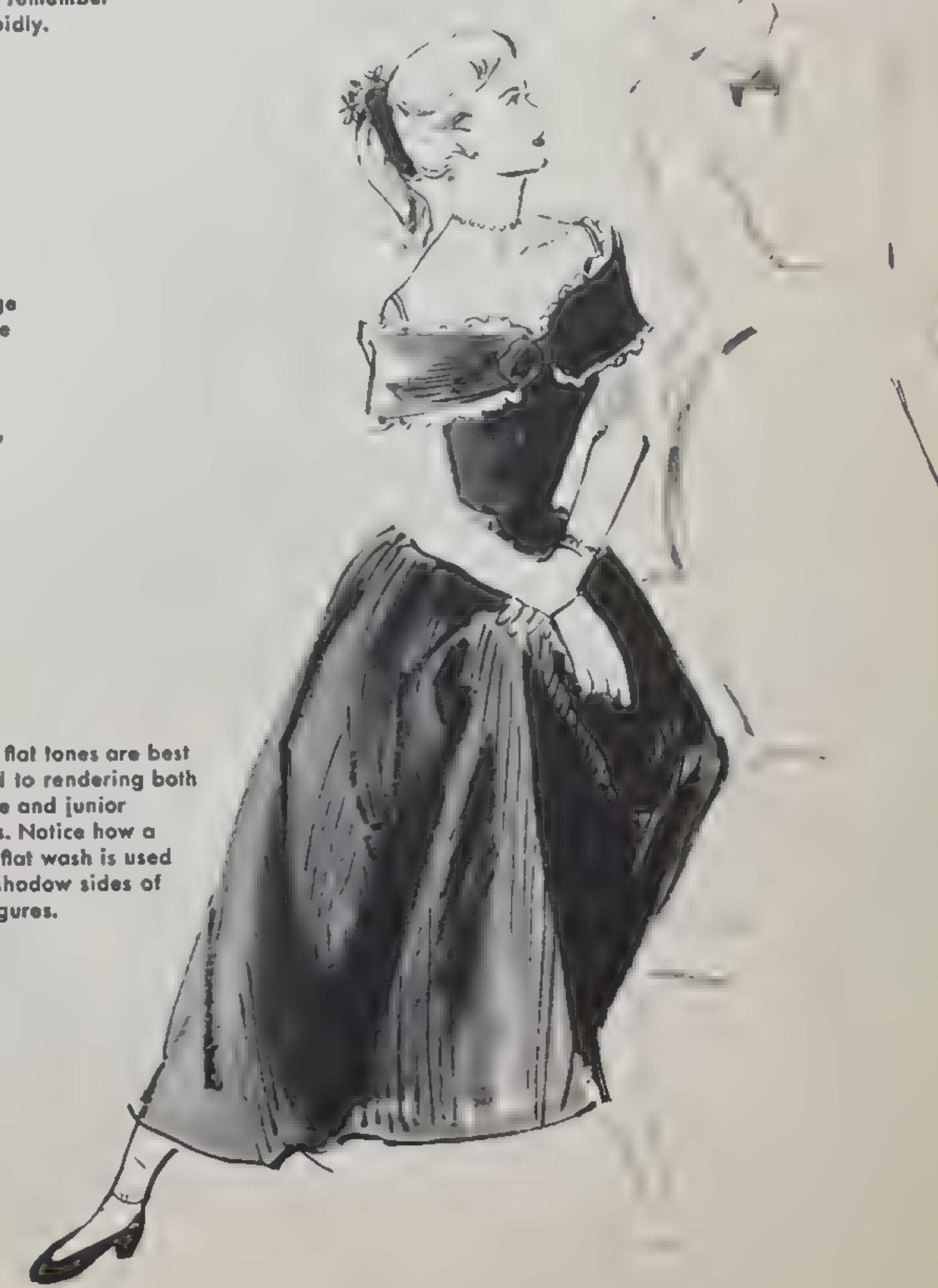


It is important to get the right facial expressions when drawing teen-agers. The hair-do is important in portraying girls. One season you will find them wearing long hair, the next it will be an up-sweep tied back with a ribbon, and then they will be going in for boyish bobs. So note the current vogue of these young people and remember that the vogue changes rapidly.



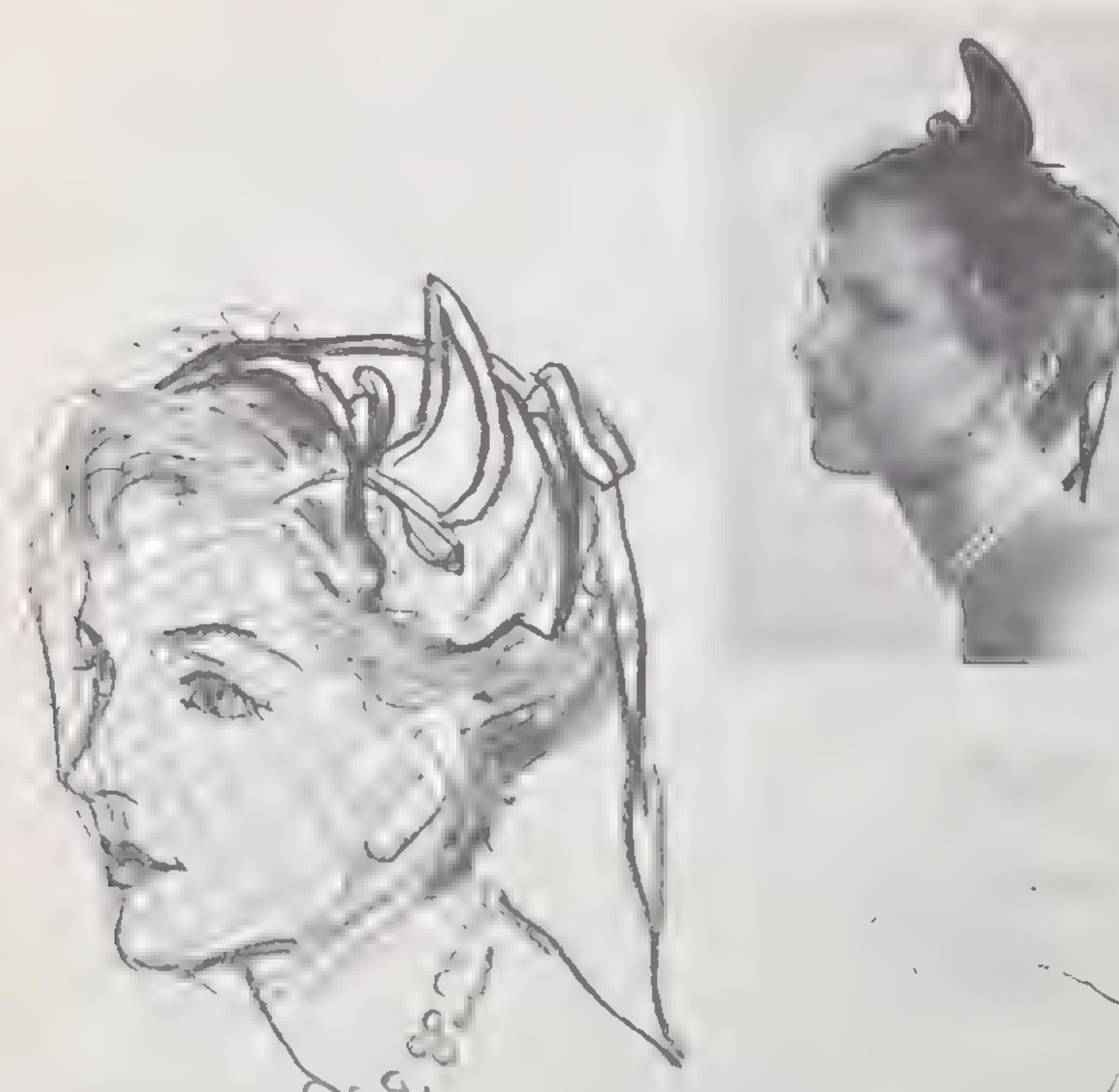
These young juniors are at an age when they are developing. Notice the small, high bosoms and the small and narrow waist lines. This age group in particular is best presented with trim, narrow, elongated figures.

Simple, flat tones are best adapted to rendering both teen-age and junior fashions. Notice how a simple, flat wash is used on the shadow sides of these figures.

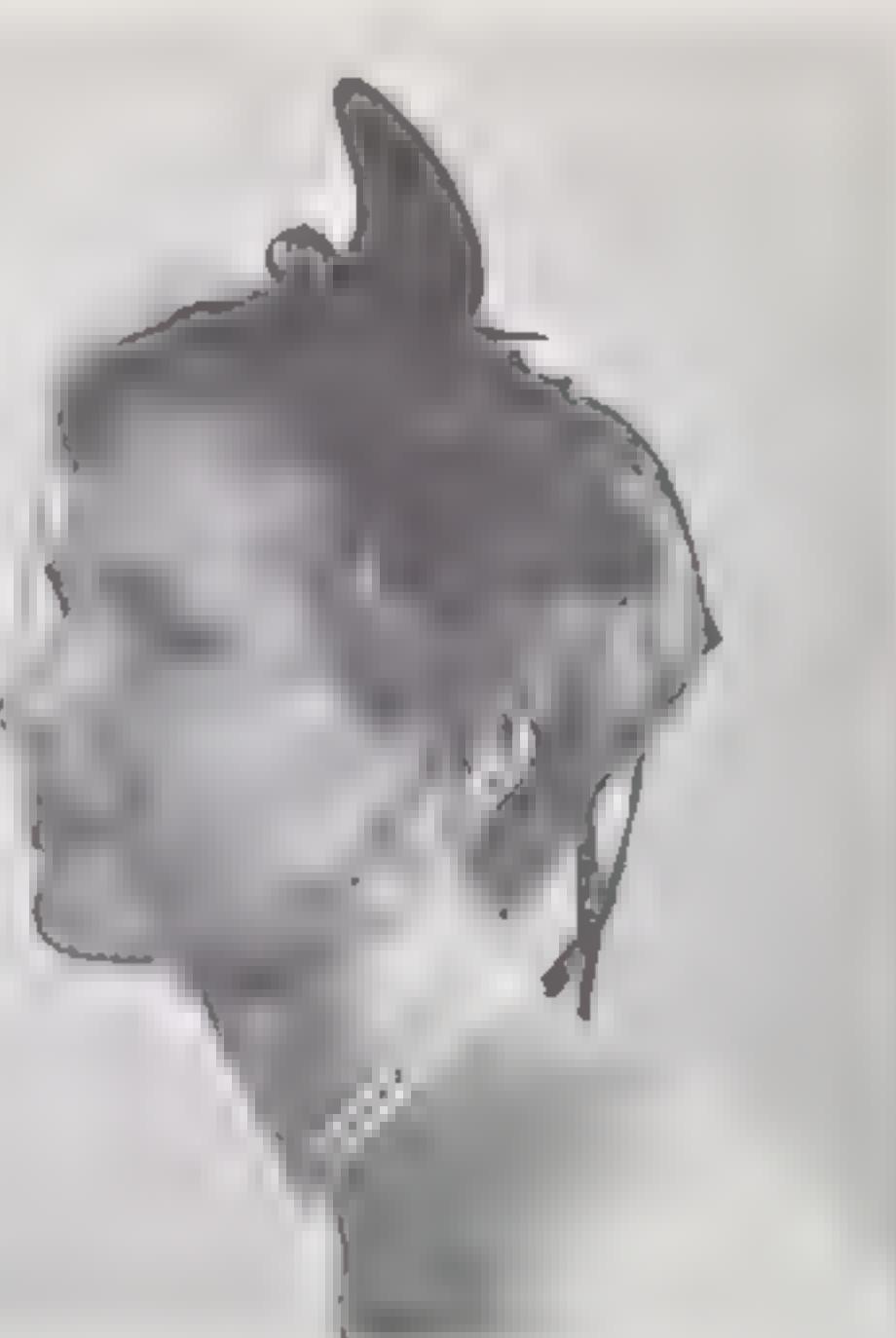


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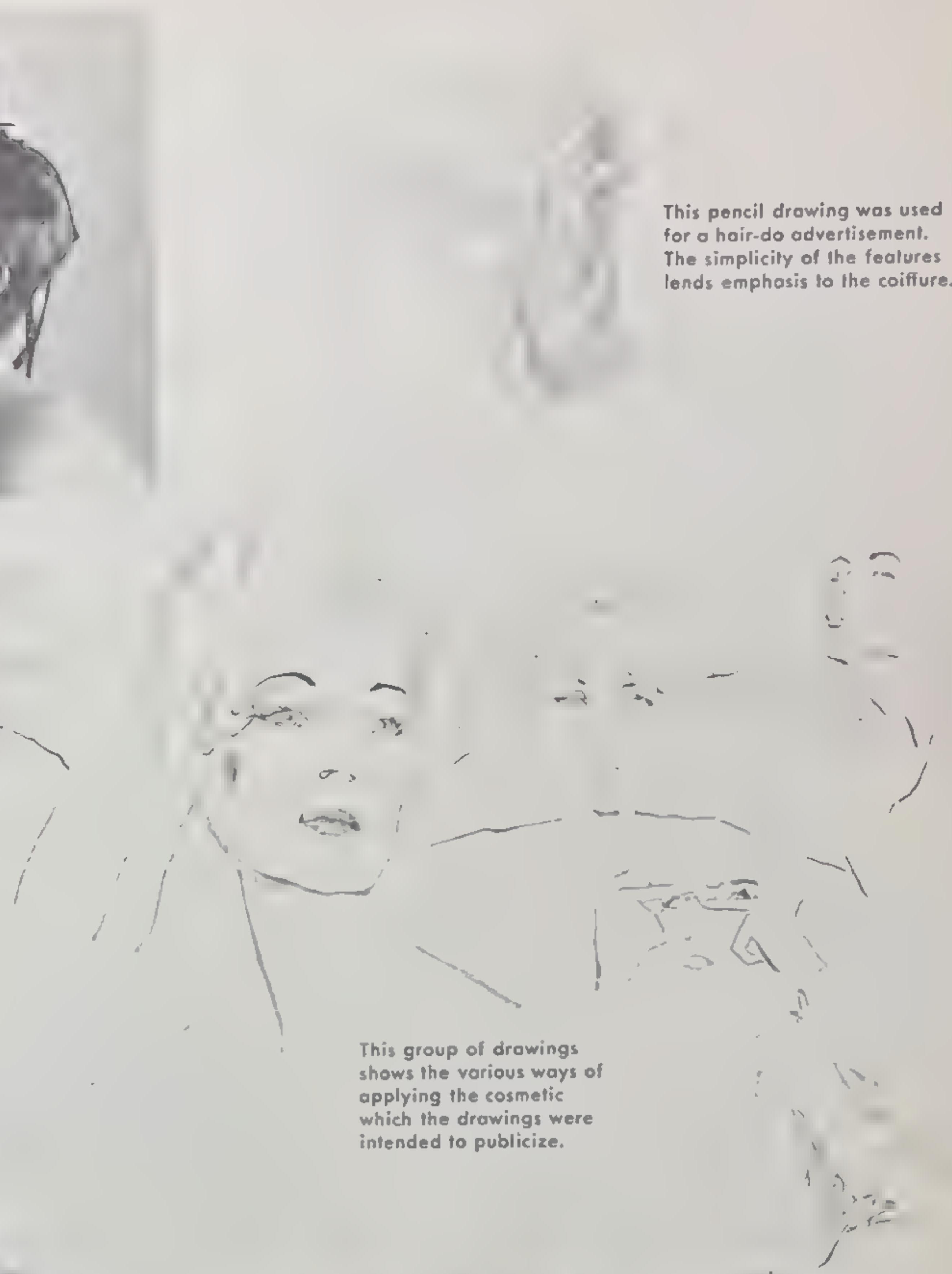
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**Fashion heads**

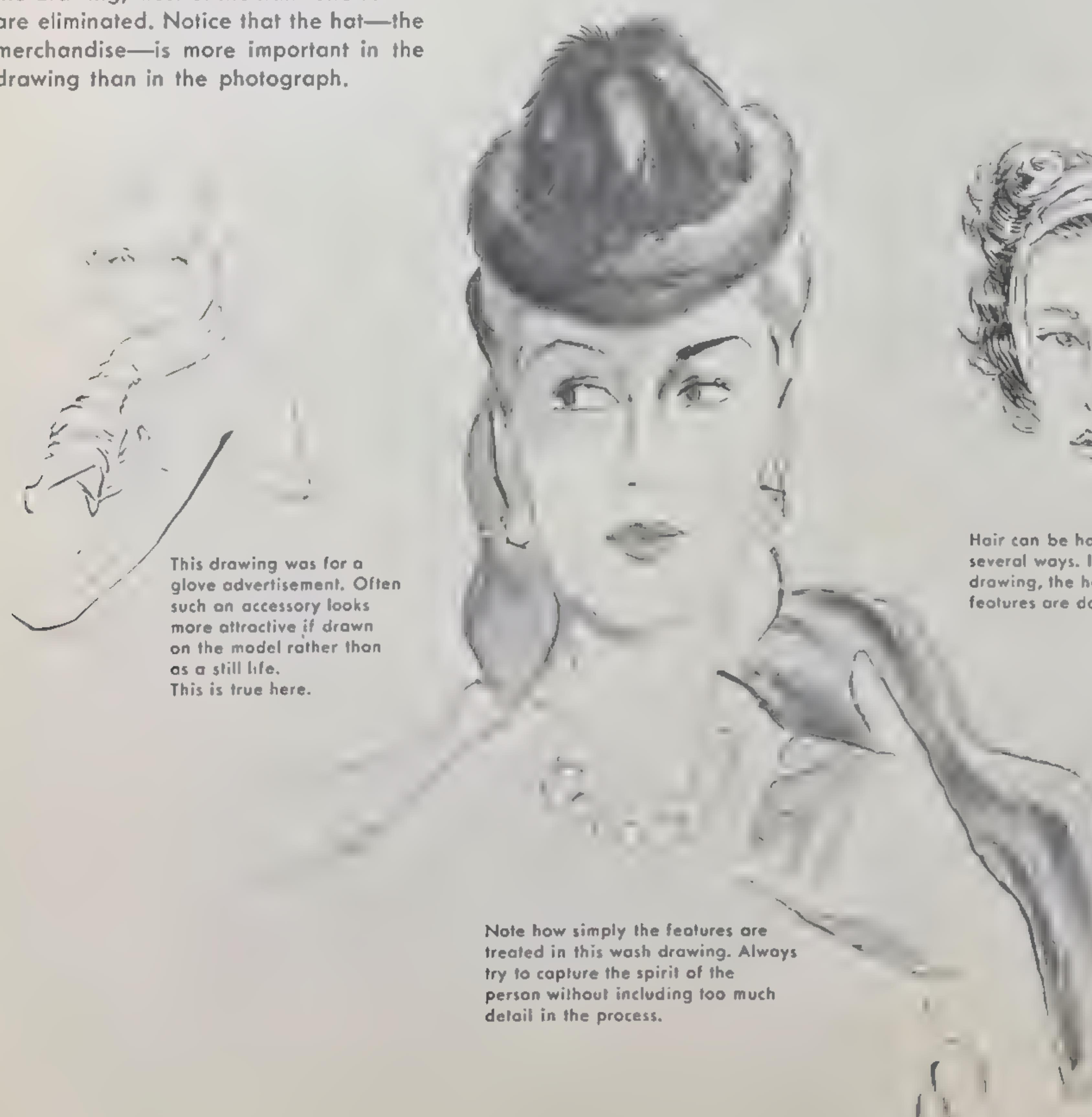
The above drawing was made from the model who posed for the photograph. You will note that the fashion head differs from the photograph. The artist deliberately made slight changes in the eyes, nose, chin and jaw to make the woman look more chic and elegant. In the drawing, most of the half-tone values are eliminated. Notice that the hat—the merchandise—is more important in the drawing than in the photograph.



This pencil drawing was used for a hair-do advertisement. The simplicity of the features lends emphasis to the coiffure.



This group of drawings shows the various ways of applying the cosmetic which the drawings were intended to publicize.



This drawing was for a glove advertisement. Often such an accessory looks more attractive if drawn on the model rather than as a still life. This is true here.



Hair can be handled in several ways. In this drawing, the hair and features are done in line.

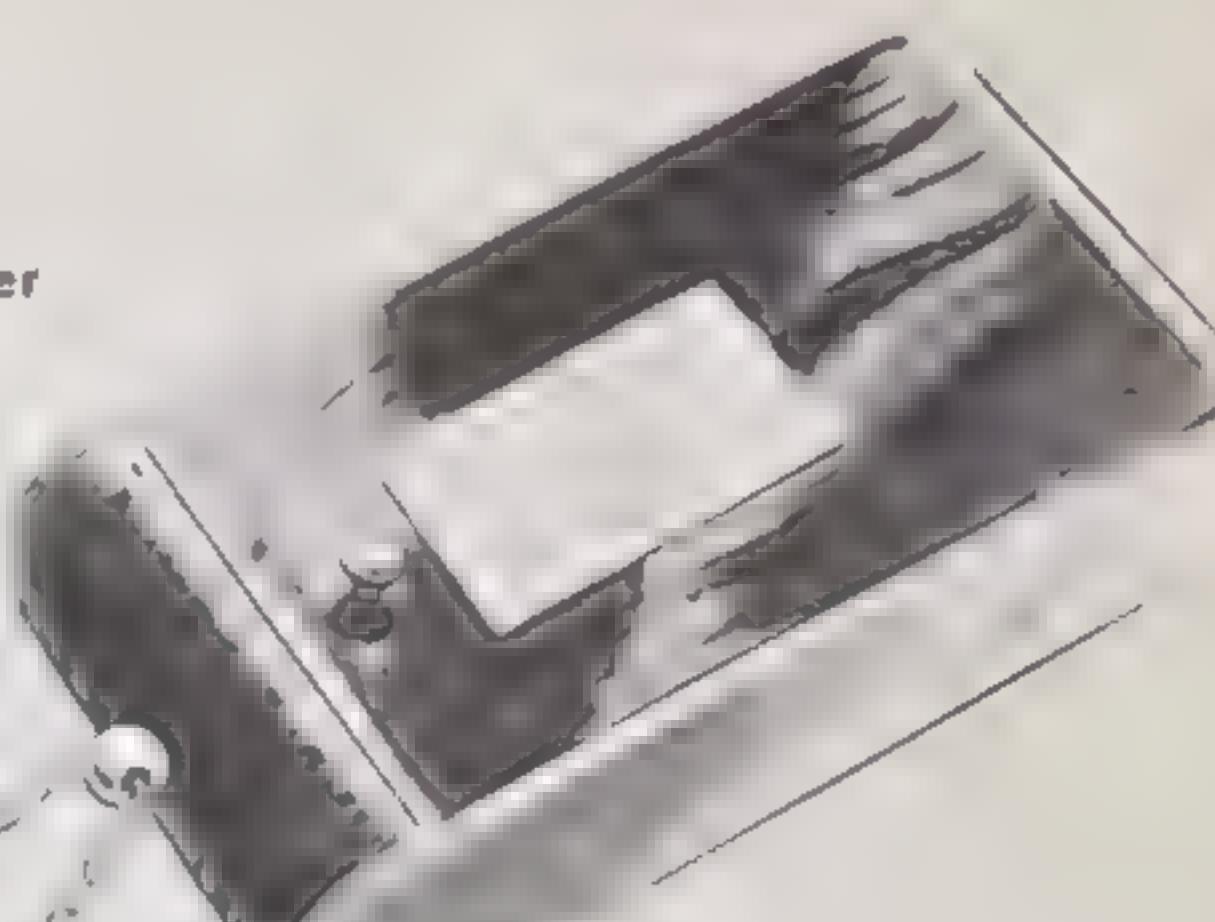
Note how simply the features are treated in this wash drawing. Always try to capture the spirit of the person without including too much detail in the process.

This wash drawing also was used for a hair-do advertisement. Study the wet wash technique used here, noticing how simply the high lights are indicated.

This shoe is made of cotton patch work. Note how several kinds of fabrics are indicated.



This tortoise shell compact was done with wet wash, darker pigment being added and allowed to run when the base wash was applied. Grain lines can be applied when the wash is wet or dry, depending on how strong they are to appear.



The texture of most fur fashion drawings is made with a wet wash. You must use care in picking out and presenting the various high lights. Stronger color added to the wet wash while it is still wet will often create the luster which fur possesses.



The lace detail on this blouse was done with a fine pen in this line drawing.

A fine line is best for lace detail. If the lace is colored, a simple, flat, light wash can be added over the pen drawing or any part of it.

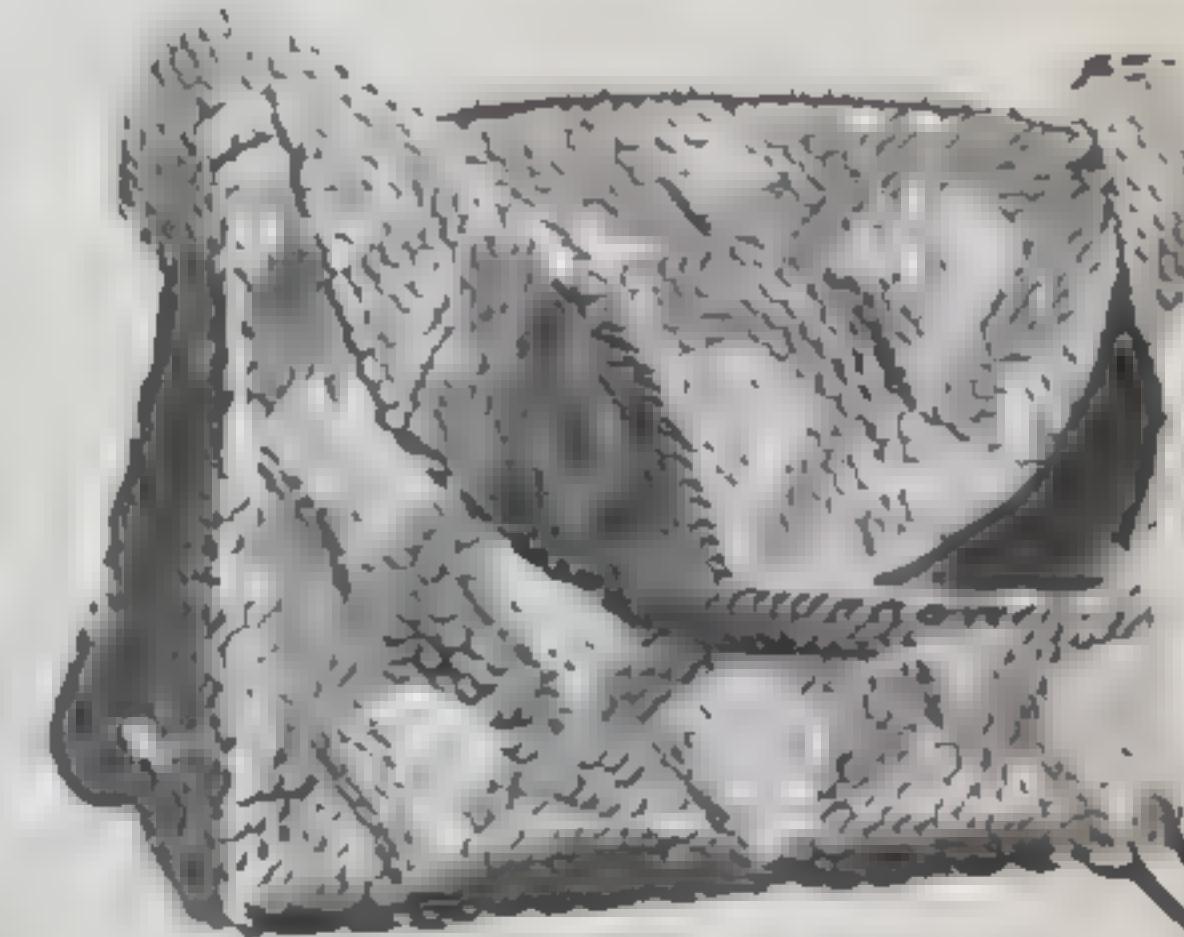
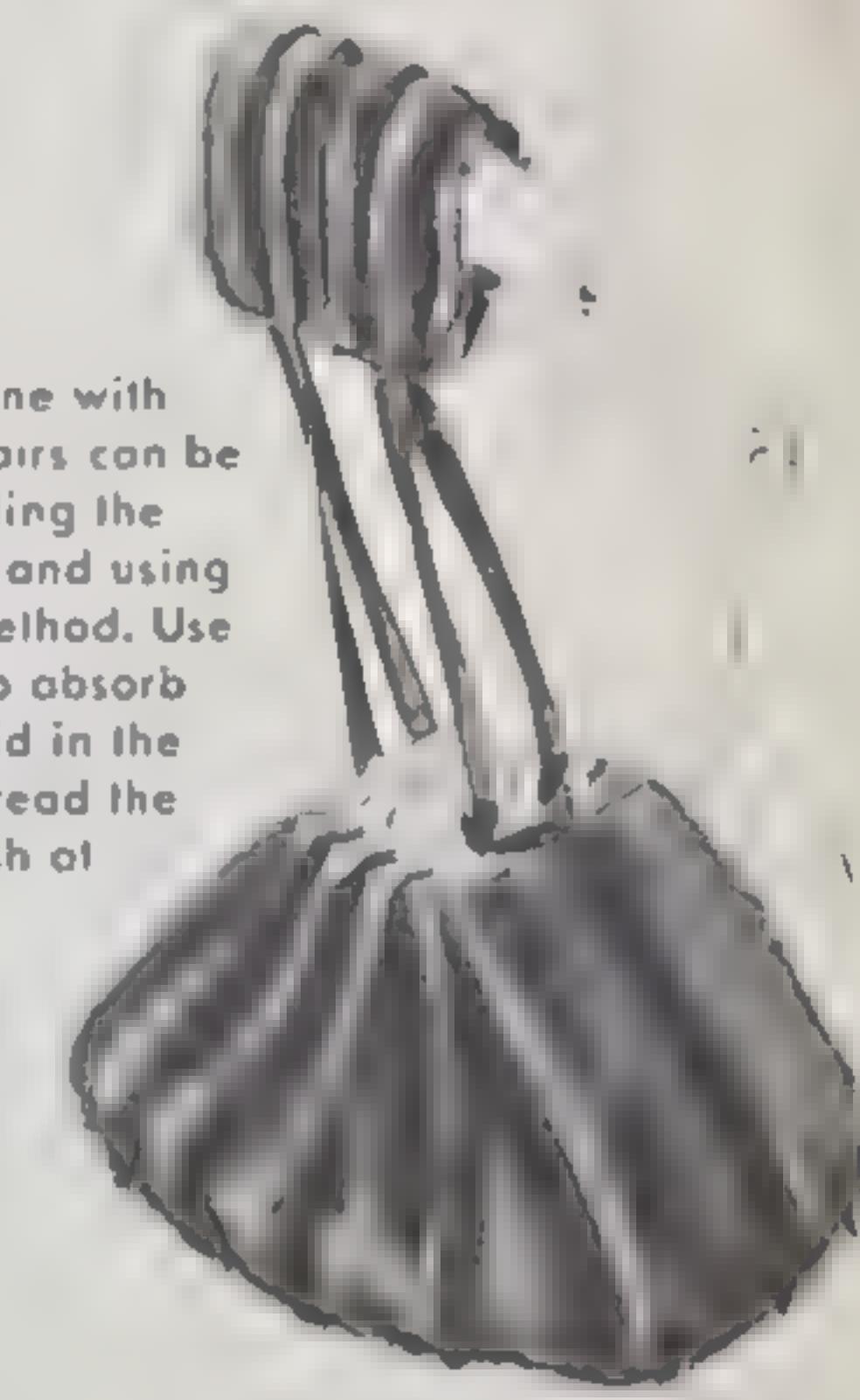
Simple wet washes were used after the base washes to achieve the accents and strong detail in this leopard fur texture.

Texture rendering

It is very important to indicate the texture of the fabric in the finishing stages of a fashion drawing. Keep your tone washes very simple and flat. Fabrics with a high sheen luster are usually made with a wet wash, stronger color being added to the wash while it is still damp or wet. Flat, dull fabrics usually are shown with a simple, flat wash and other tones are added after the base wash has dried.

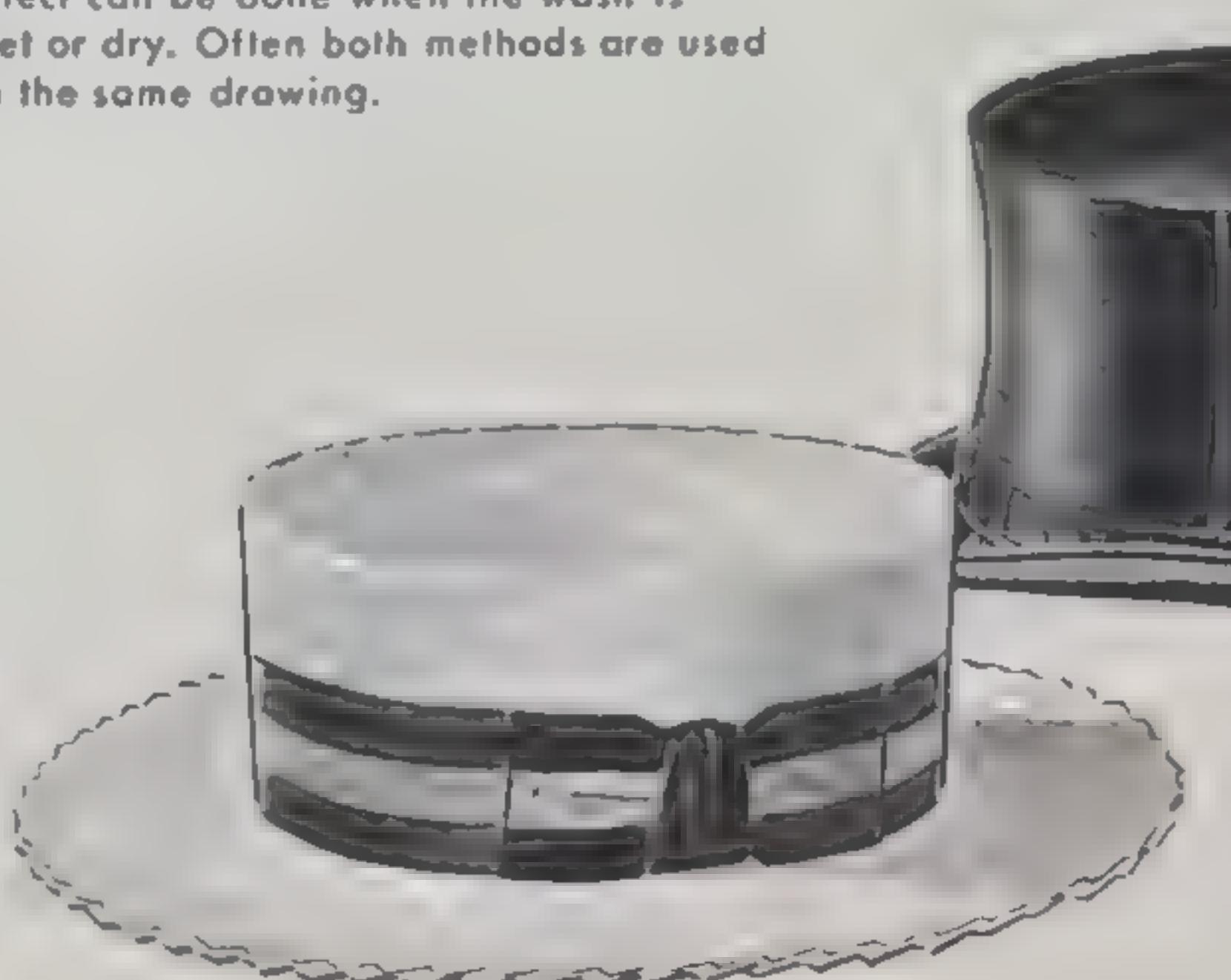


Furs are best done with wet wash and hairs can be put in by spreading the hairs of a brush and using the dry brush method. Use blotting paper to absorb most of the liquid in the brush and to spread the hairs of the brush at the same time.

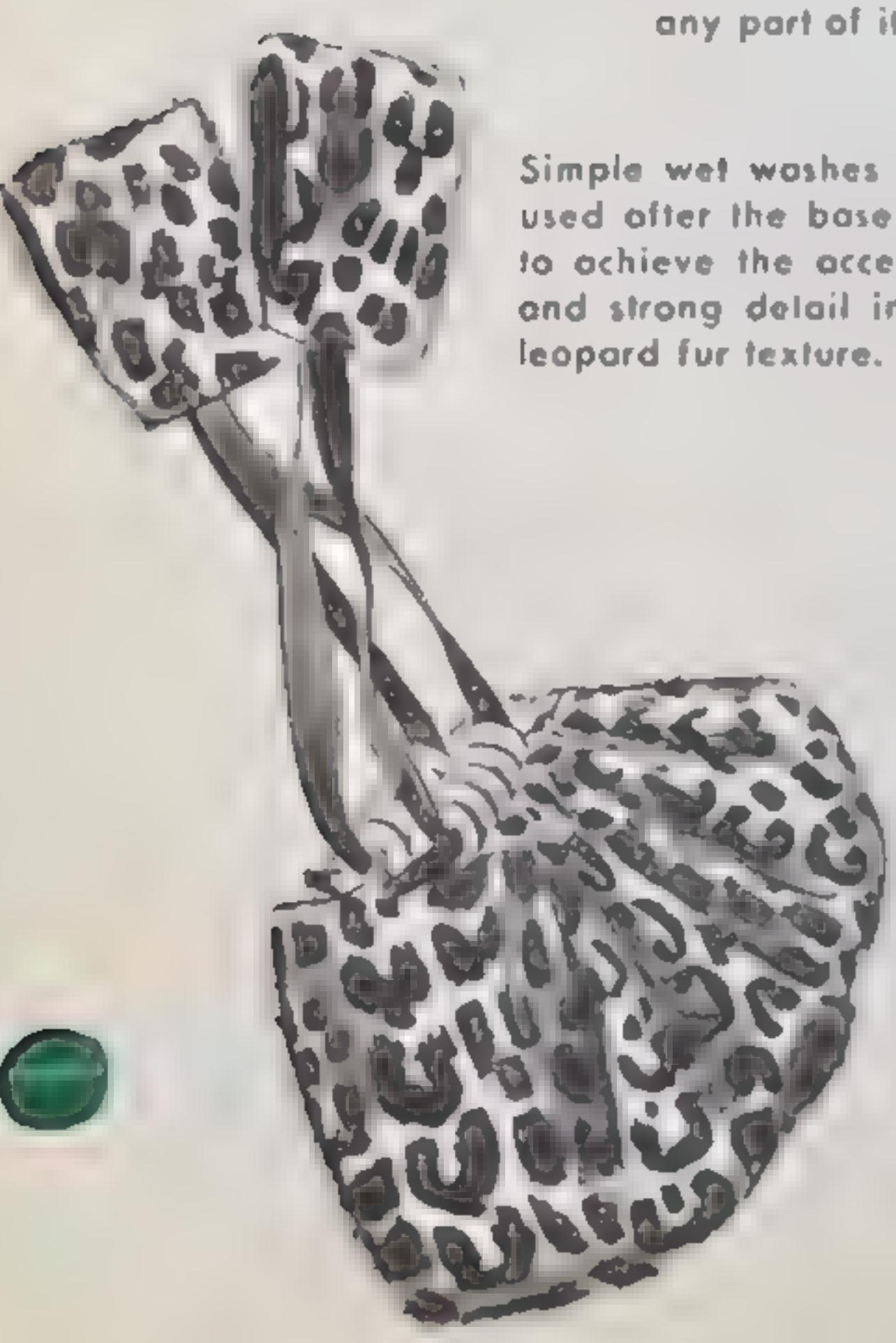


The sequin bag was done with both line and wash to bring out the details of the sequins. Then more washes were added to bring out the darker tones of the sides and handle of the bag.

This mink coat was drawn with a simple base wet wash, care being taken to pick out the high lights. The skin, or pelt effect can be done when the wash is wet or dry. Often both methods are used in the same drawing.

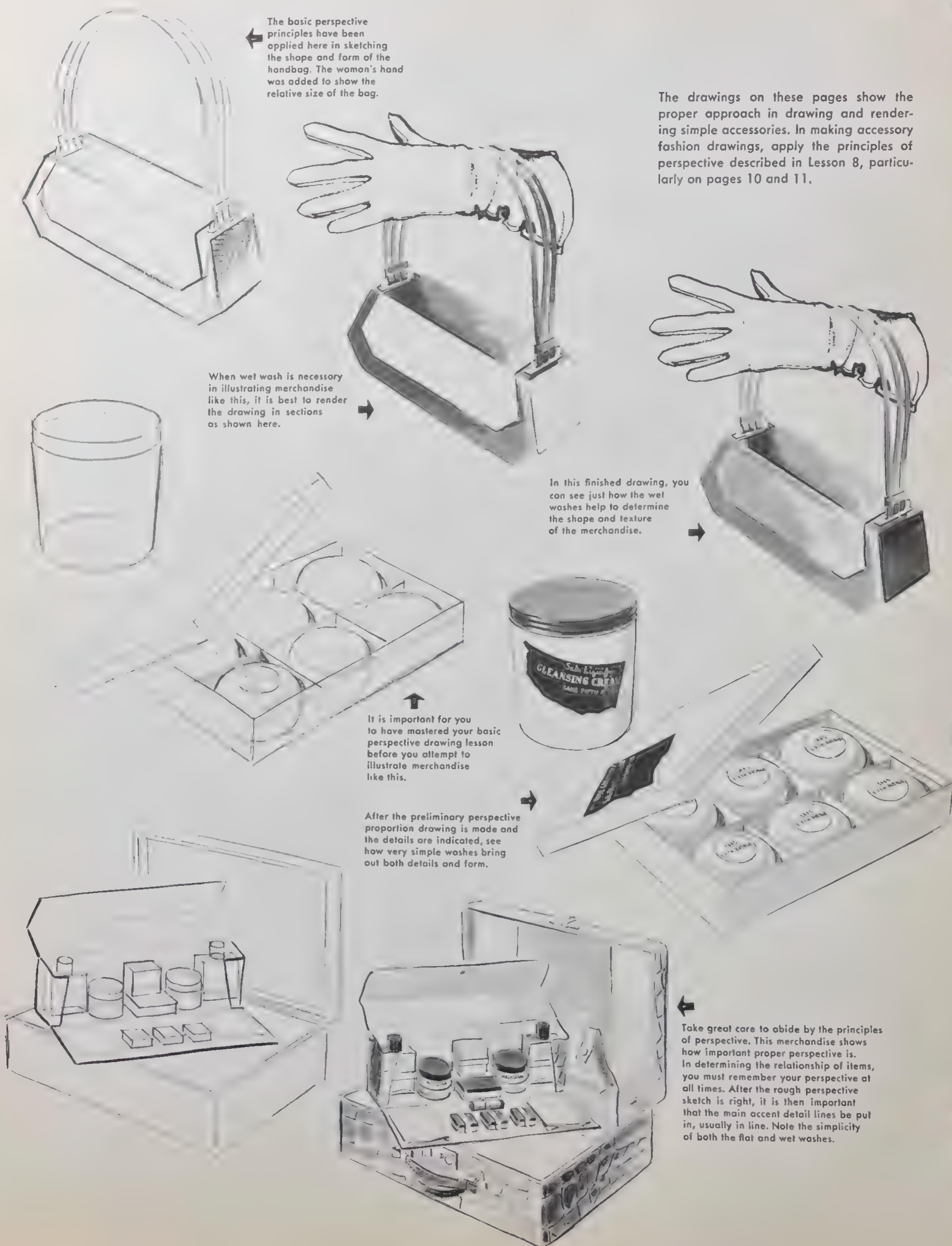


You can make many textures by utilizing high lights and also the white of the paper. Both the straw hat and the opera hat are done in this manner.



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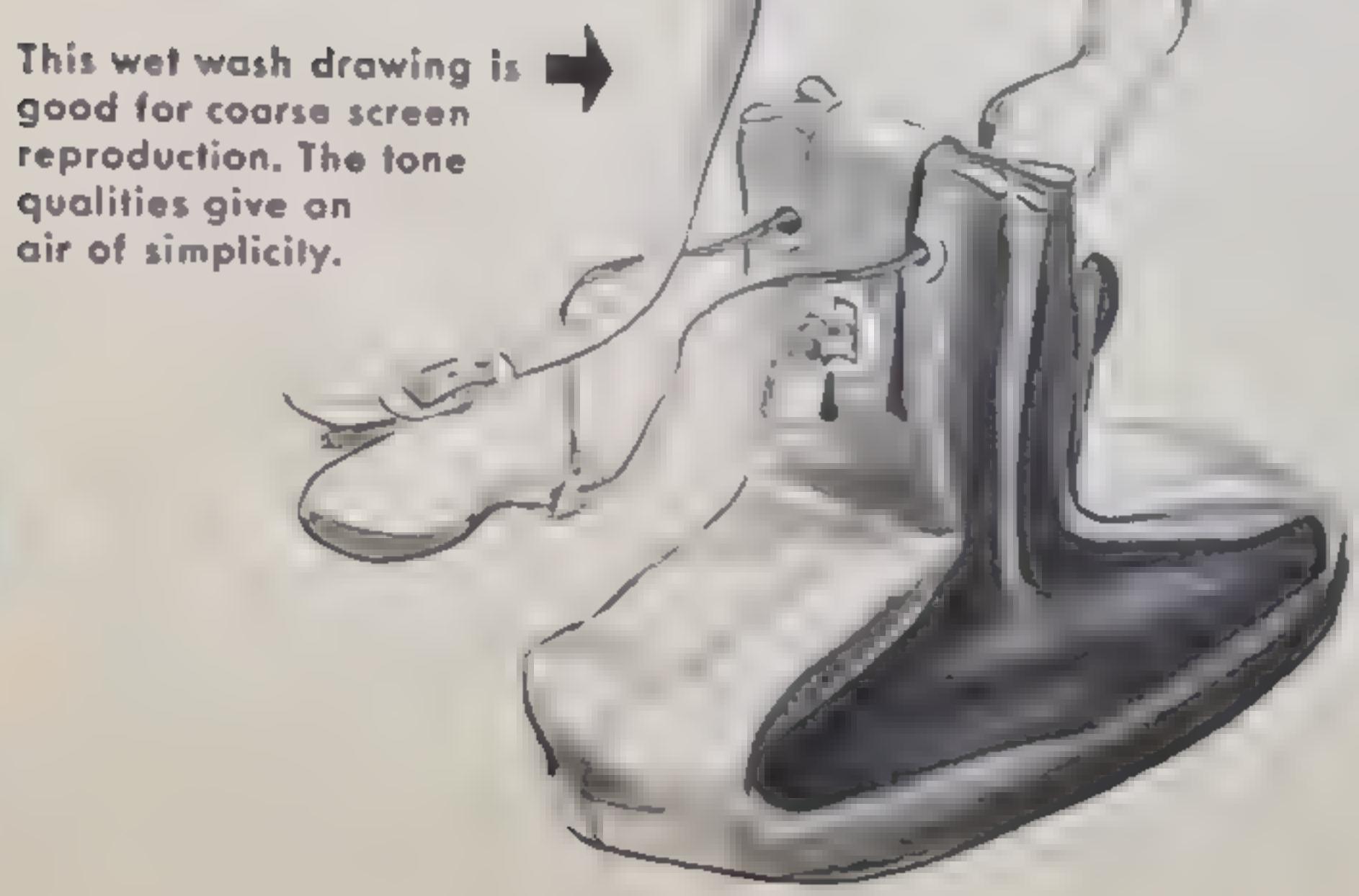
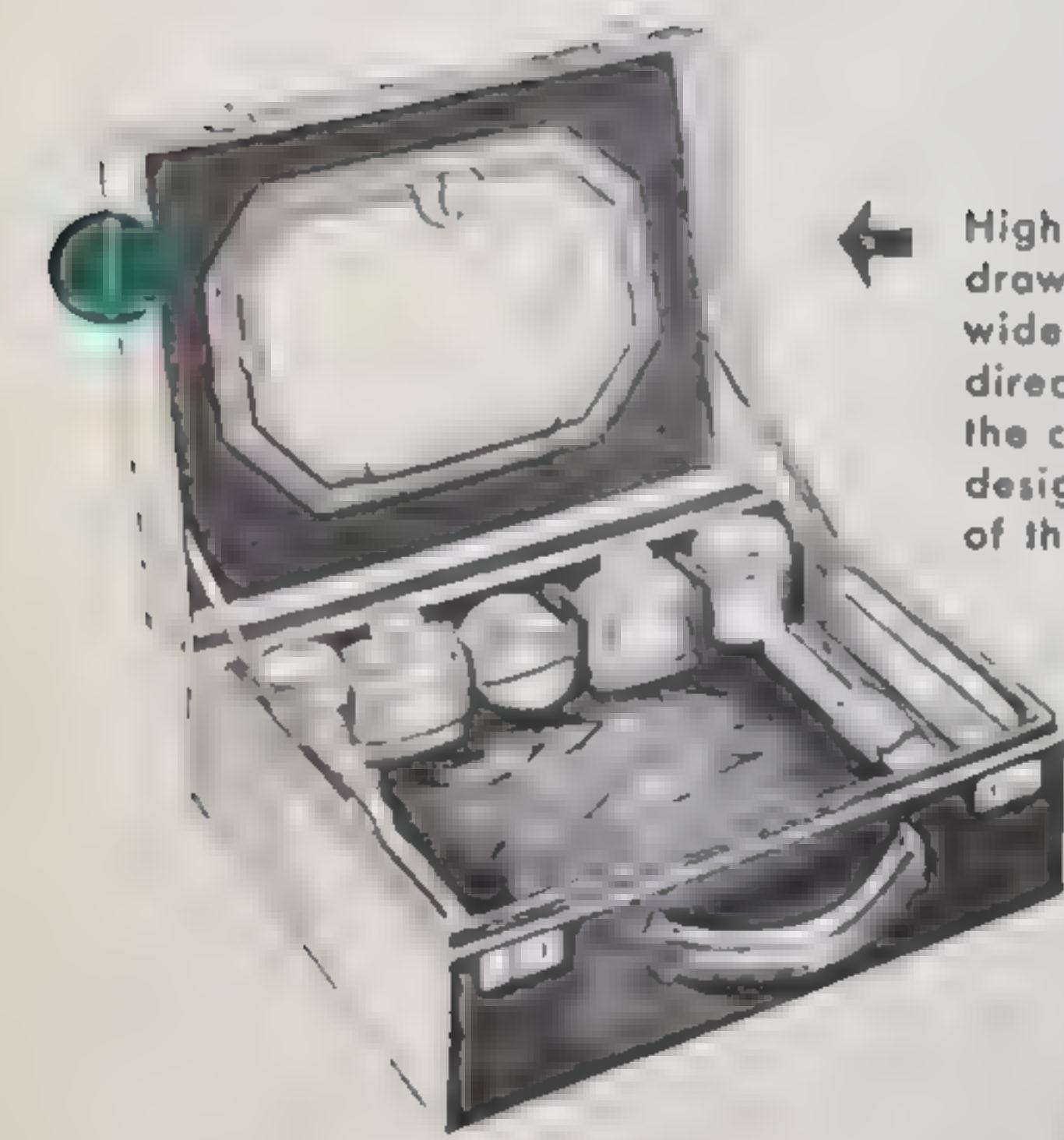


Accessories

Accessories is one of the most important phases of fashion art. More accessory drawings are needed in illustrating fashions than any other kind. Due to the large demand, it is easier for you to get a job making drawings of men's and women's accessories than it is to find employment doing other forms of artwork. Accessory drawings are usually rendered in one of three ways; the loose, free style stressing design, the more finished drawing illustrating both design and detail, and the highly finished drawing combining design, detail and texture. The three bags at the top of the page illustrate the three renderings.



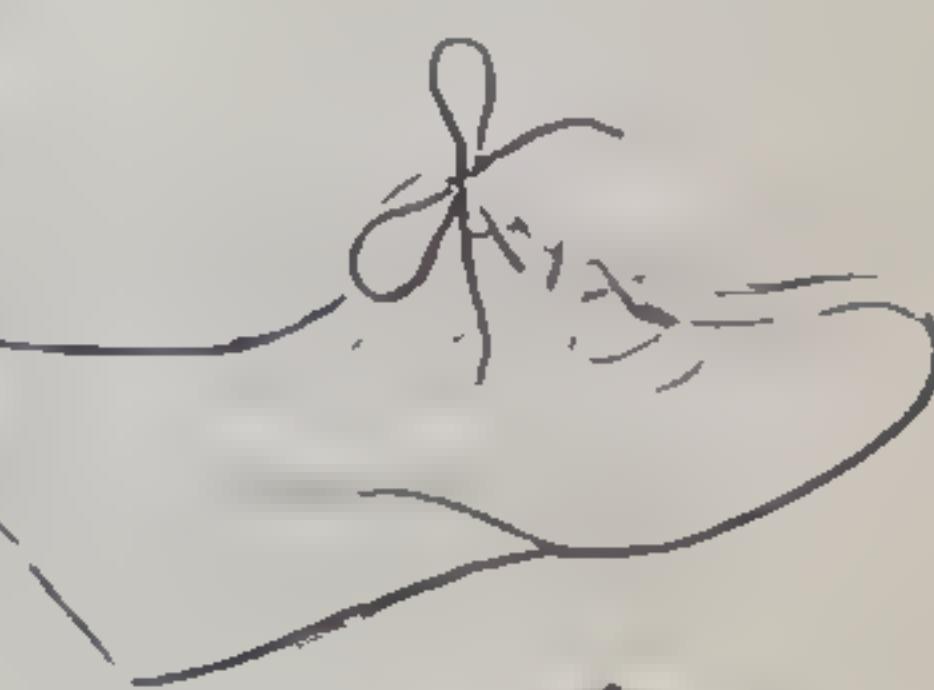
All drawings in the women's fashion and accessories section are used through the courtesy of Saks Fifth Avenue, New York.

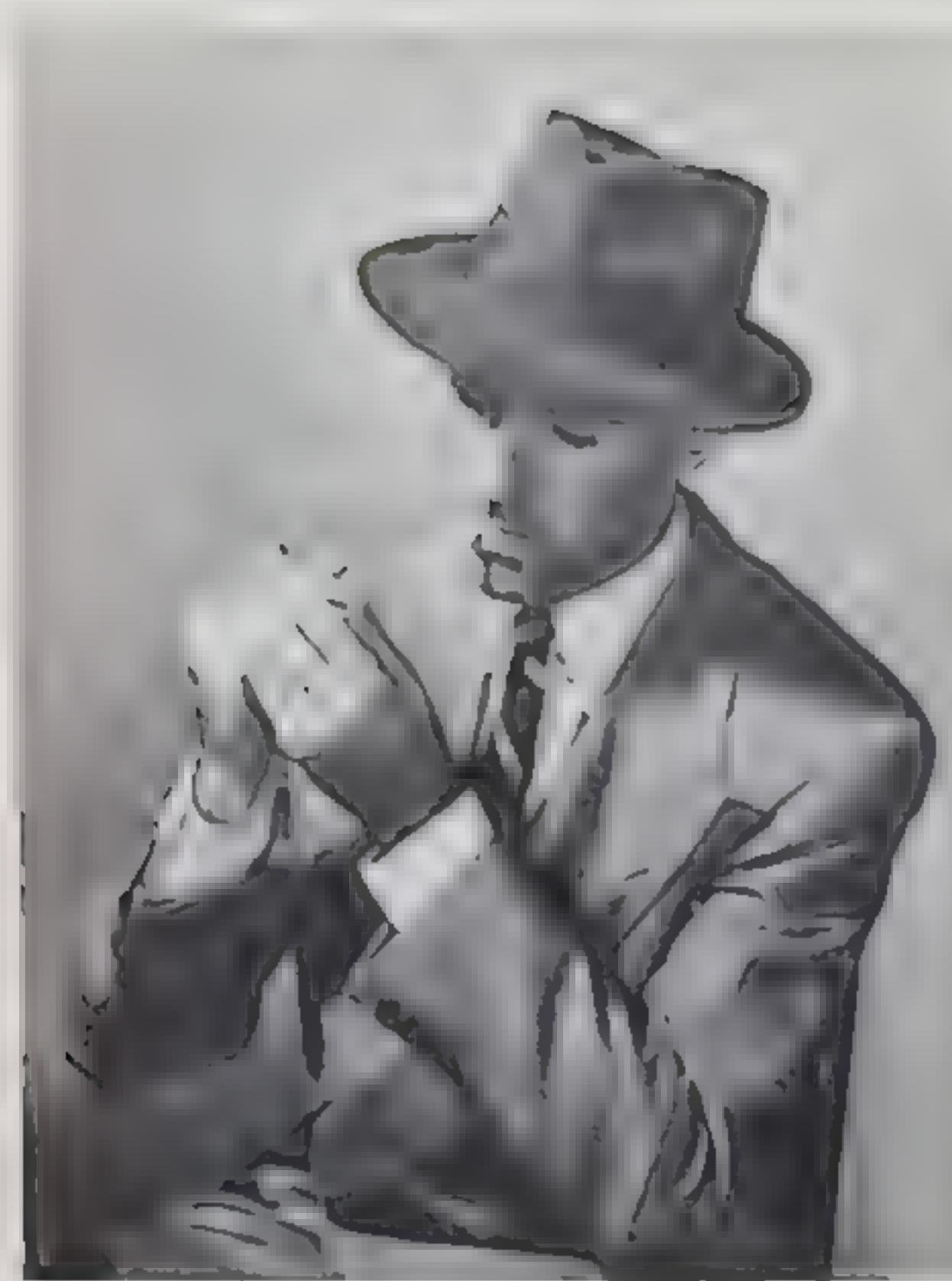


Stylized detail drawings such as this one frequently appear in high fashion magazines to promote a new fashion trend.



Wet wash drawings of this type are suitable for newspaper reproduction in a department store advertisement, for example.





The photograph of the model shows the desired position for this men's fashion drawing, care having been taken to show the direction from which the light is coming.

1 This preliminary rough sketch is made to establish the proportions and movement of the model.

2 The next step is to search for more detail and to carefully determine the areas of light and shadow. It is at this stage that you must be careful to indicate the important details to be emphasized plus the facial expression.

Men's fashions

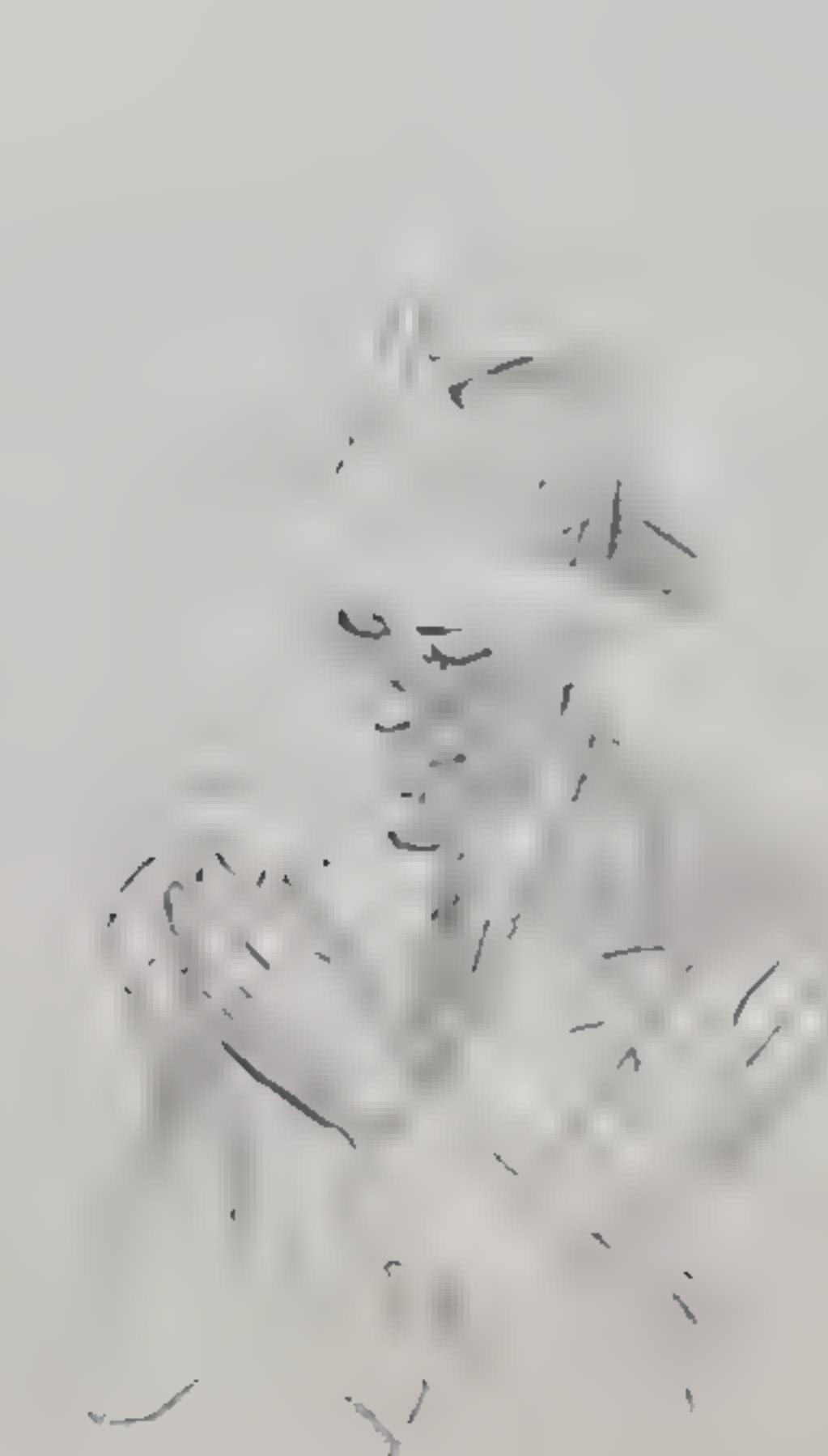
Men's fashions, unlike women's, have gone through few changes in recent years. The few styles of men's clothing have been stable and there have been few design changes. However, there have been changes in fabrics, and many new weaves and synthetic fabrics for men's clothing have been introduced. You will find many more changes in men's accessories than in their clothing. Despite this, there is still a steady demand for men's fashion figures.

The same principles of promotion which apply to women's fashions also apply to men's. The promotion of merchandise has a most important bearing on fashion art, and the method by which a single garment is promoted offers a wide range of fashion illustration, depending upon how many methods are employed. To sell a single garment from the time it is raw material until it reaches the consumer may involve promoting the fabric by the mill, promoting the design of the garment, manufacturer's promotion for direct mail, magazines, house organs, trade papers and trade catalogues, and retailer's promotion through house organs, newspaper and magazine advertising and by direct mail.

For each phase of any one of these forms of promotion, one or more fashion drawings will be needed. The loose, free men's fashion drawing is usually used in men's high class fashion magazines. A more detailed drawing may be demanded by retail stores, both for newspaper and magazine advertisements. Then a highly finished detailed drawing is generally used by mail order houses and clothing chain stores. So train yourself to draw and render all three types of drawings because you will then be equipped to handle any fashion job that comes your way.

In drawing men's fashions, remember that the man should always seem proud and happy to be wearing the clothes in which he appears. The man usually appears to be a person of wealth or executive ability. Often he is gay and smiling but always he appears comfortable in the clothes he is wearing.

The fashion drawings at the left illustrate the simplicity used in rendering a men's fashion drawing. The detail of the shape of the garment is accented by crisp, direct lines. Washes are kept flat and simple as are the accents for shadows of the drapes. In drawing men's figures, only three or four tones from black to white are necessary. If more are used, the garment tends to lose its "freshness."



3 Observe, in this finished sketch, how the important accents of both figure and merchandise are clearly indicated and how, with the aid of a few simple tones of wash, you can get much more contrast in both figure and merchandise than there is in the photograph. Note how the various tonal qualities in the photograph are either eliminated or greatly simplified in the fashion drawing.



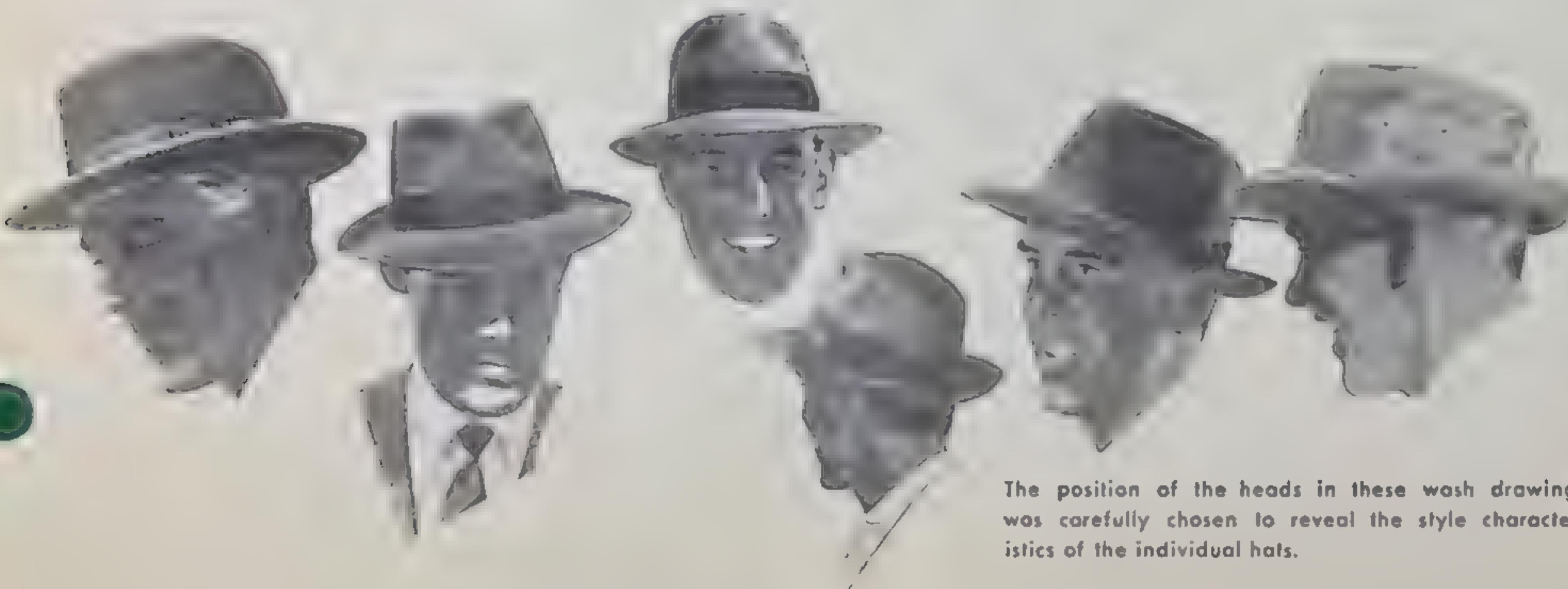
Proportions

The photograph shows the merchandise to be sketched. The model is a rather tall man, perhaps six feet in height, and might approximate the average well dressed type as fashion visualizes him. Yet many changes must be made in constructing a men's fashion figure from this model. These changes range all the way from elongation of the figure by one and a half to two heads to the simplification of the tonal qualities. The photograph has many gray values which are eliminated in a fashion drawing.

1 This is the preliminary rough sketch to determine proportions and shapes. It is at this stage that you usually make any necessary changes to establish the right pose and proportions and indicate all important folds and shadows.

2 After the basic sketching is completed, you must carefully piece out and draw accurately the various outline shapes to establish the movement of the figure. You also must draw in all detail folds and shadows carefully. From this careful fashion pencil sketch, you then can determine the amount of wash necessary to render the finished drawing.

3 This finished drawing indicates how the preceding finished pencil sketch would be rendered by you. It is best to put in various simple flat washes where needed. The next stage is to put in the wash for folds and shadows. Notice that the simple, direct, flat washes add freshness and crispness to the garment. It is after your washes are determined that you add accent detail both in the features and the garment. This would complete the fashion drawing unless additional fashion detail is required. Such detail can be added to a drawing which is in this finished state—indications, for example, of flecks of wool or that the fabric is striped, or herringbone, or tweed.



The position of the heads in these wash drawings was carefully chosen to reveal the style characteristics of the individual hats.

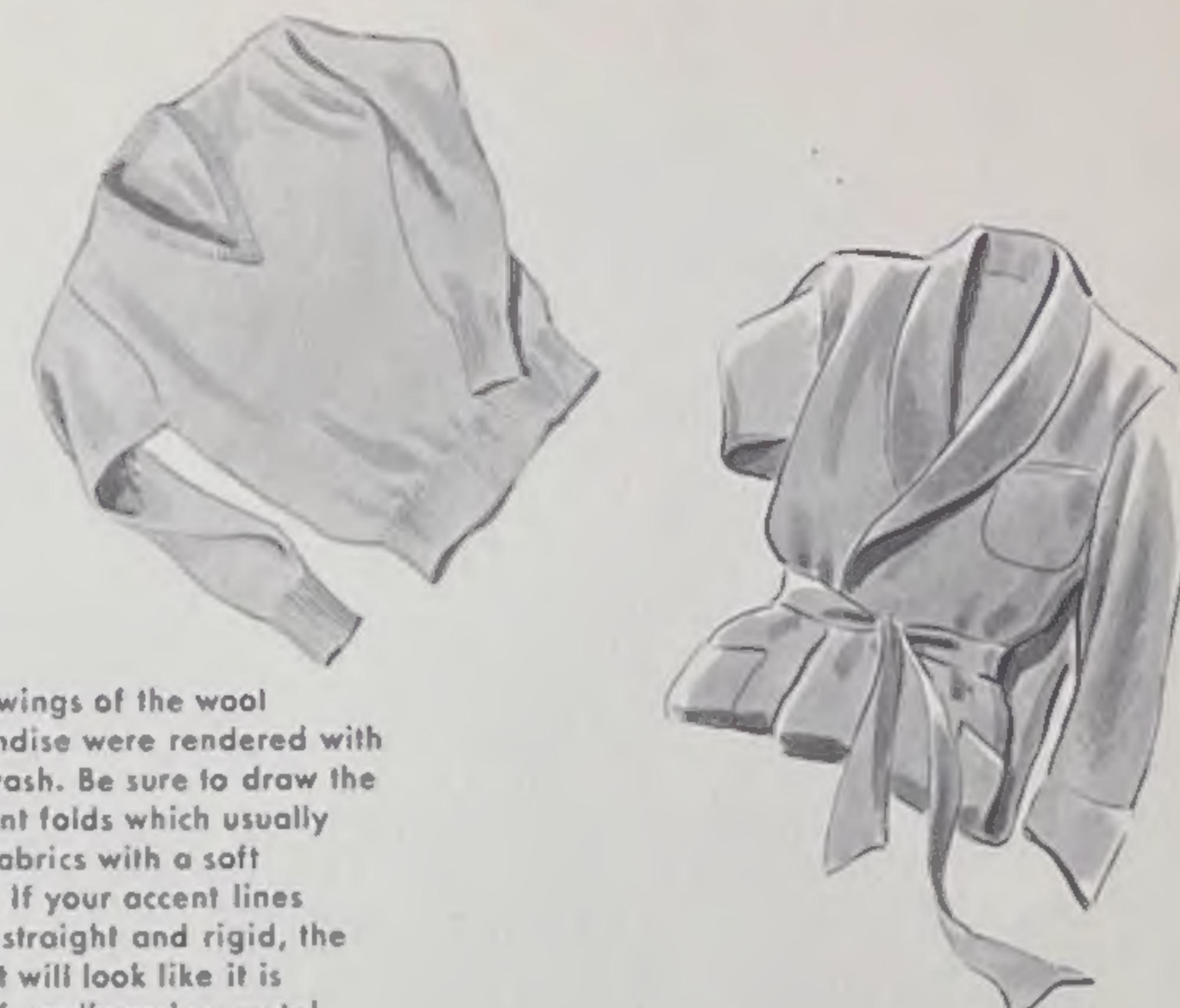
Studio procedures, fashion illustration

Famous Artists Schools, Inc.



This drawing shows a well groomed man with human interest added. The drawing is rendered with simplicity and there is emphasis on the high light source and the light and shadow areas, each being very simple. Notice how the texture of the stripes is put in with lighter stripes in the light areas and the darkest stripes on the darkest areas. It is not necessary to show stripes on the entire garment even though all the material is striped. You must determine where stripes are necessary and where they can be omitted.

These drawings represent the highly finished kind often used in mail order catalogues and by chain stores for newspaper reproduction. Observe that these drawings, like most of the others, place much emphasis on the light shades.



The drawings of the wool merchandise were rendered with a wet wash. Be sure to draw the important folds which usually are in fabrics with a soft texture. If your accent lines are too straight and rigid, the garment will look like it is made of cardboard or metal.



These are simple wash drawings, but see how the folding of the ties tends to give the straight cut of the cloth a rhythmical flow which seems to add softness to the fabric.

Men's accessories

If you want to be a men's fashion artist, your first job is likely to be drawing men's accessories both on and off the figure. Drawing accessories is valuable experience in becoming a fashion artist because you learn to render merchandise with texture and to concentrate on one part of the wardrobe at a time.

In drawing shoes it is important to observe them and try to construct their shape. Be sure that the proportions of the heel, the height of the shoe and the vamp are such that, after the shoe is sketched, it will appear that a human foot could wear it comfortably. Men's shoes usually are rendered with much emphasis on lights and high lights because most of them are made of highly polished leather.

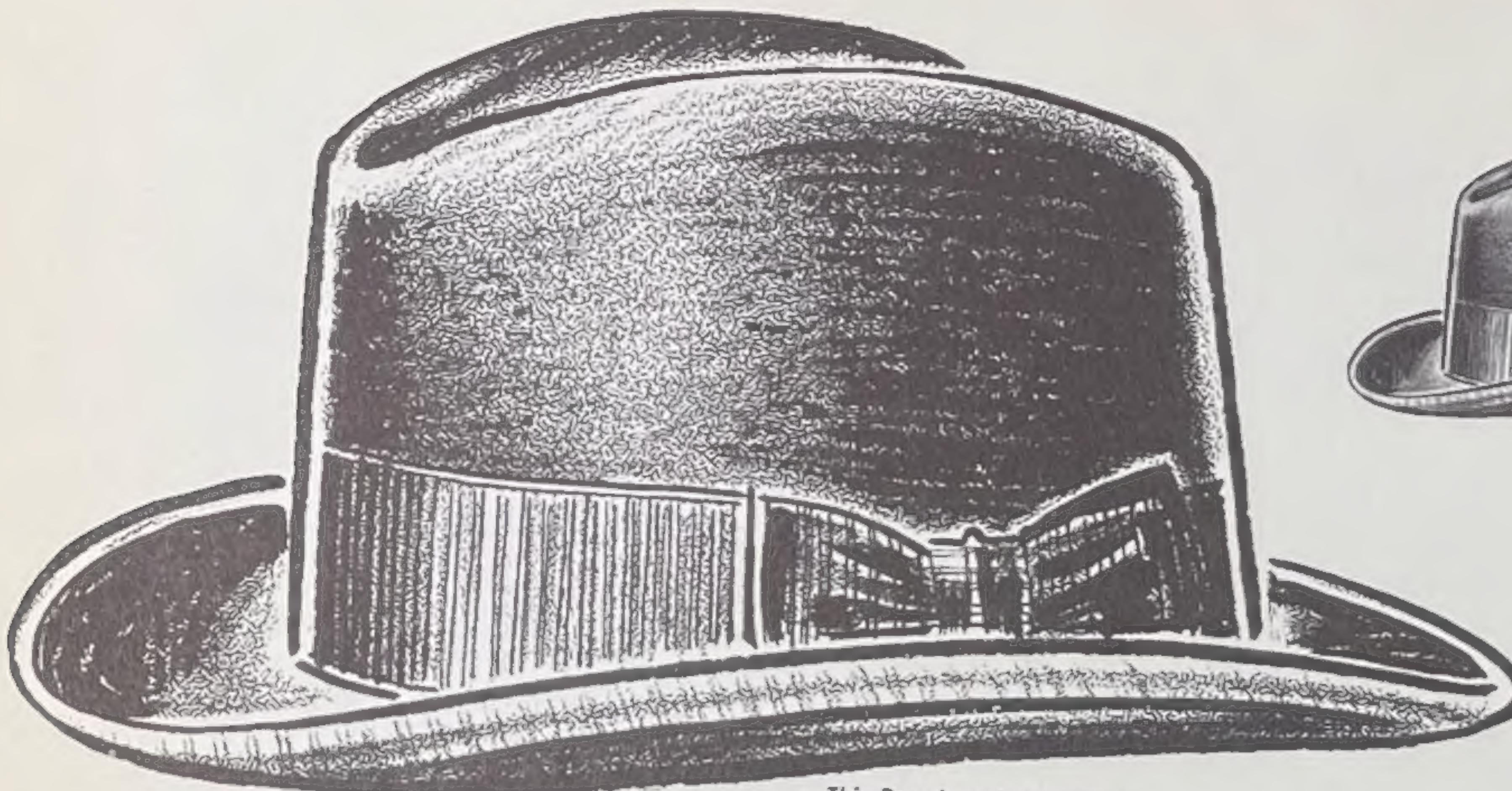




Highly finished art like this is often used in mail order catalogues. Such drawings show fabric detail and style. In such drawings you can produce a photographic literal quality but still emphasize the important features of the merchandise.

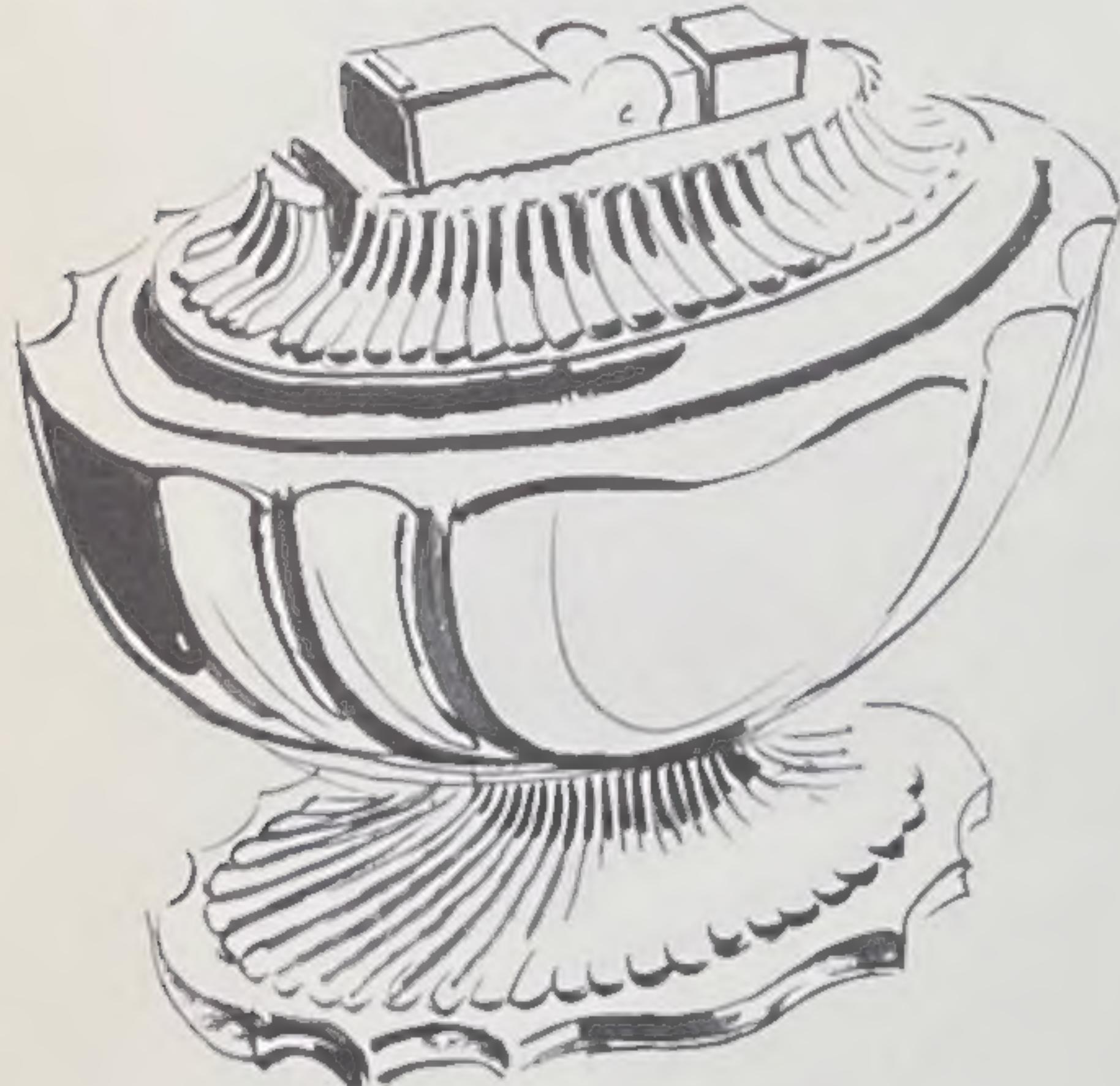
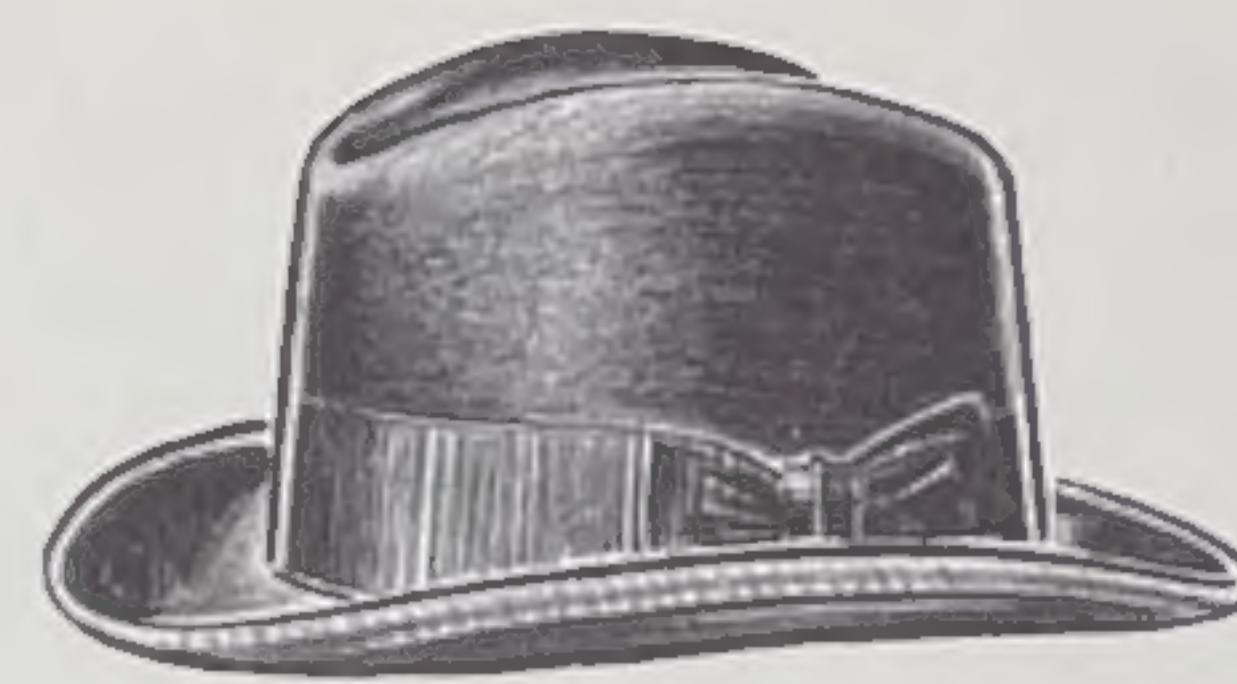
Studio procedures, fashion illustration

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Reproduced actual size

This Ross board drawing is a line cut with a half-tone quality. Shape and detail are the important parts of the drawing. Such a drawing can be rendered easily in wash or pen and ink.



Reproduced actual size



Line drawings like these are very successfully used for newspaper and mail order catalogue reproduction. For a softer effect, a simple tone wash is added.



Reproduced actual size



This drawing shows how a still life accessory can be made interesting with the aid of a form. The leg shows merchandise detail and also the shape.

Reproduced actual size

FAMOUS ARTISTS COURSE
Student Work
Lesson 11

The purpose of this lesson is to acquaint you with the kind of work done in commercial studios and to show you the general approach to, and technique of, fashion drawing. As you do the assignments, put yourself in the role of a commercial artist working in a studio and approach each problem as though it were a paid job.

To Study and Practice

Before you start to draw, restudy the text, captions, diagrams, and drawings in the lesson. Then do as much of the practice work as your time will permit.

Put a tracing sheet over newspaper ads and re-scale them to several different sizes, according to the

procedure on Page 4.

Make a number of line drawings of such objects as household appliances, furniture, etc. Do some that could be reproduced successfully in newspapers, others that are better suited to slick coated magazine stock. Study Pages 12 and 13.

Make many quick fashion sketches like those on Pages 21 - 23 and 26 - 27. From a photograph of a standing or walking male figure in a suit or top-coat, make a fashion drawing in the manner shown on Page 35. Be sure to establish the elongated fashion proportions with your first few lines. Make several drawings in different mediums of men's or women's accessories -- bags, gloves, shoes, hats, ties, etc.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1 - On a piece of paper or board measuring 11 x 14 inches make finished drawings of (a) a man's shirt, (b) a woman's shoe, and (c) two pieces of matched luggage. Make these three drawings large enough to permit you to show necessary details of construction and texture. Carefully study the clear, crisp renderings of similar fashion accessories shown in the lesson. These drawings can be rendered in wash, or line and wash, for newspaper reproduction. You may also use Craftint tones for this problem. These drawings would be used in a department store ad featuring general merchandise and accessories.

Mark this board -- ASSIGNMENT 1.

ASSIGNMENT 2 - Make a fashion drawing of two smartly dressed women conversing on a city street. Be sure to subordinate the background or surroundings. Before doing this assignment, restudy Pages 17-26. Pay particular attention to Page 20 which shows you how to group two figures in a well-balanced design that features the clothing to good advantage. Do not copy any of the drawings in this lesson. Invent your own arrangement. Make your figures approximately

7 inches high on an 11 x 14-inch board. Do this drawing in wash or line and wash.

Mark this board -- ASSIGNMENT 2.

ASSIGNMENT 3 - Make a fashion drawing of a smart young man dressed in a new suit. The figure should be in a standing position and the pose should be selected to show the clothing to best advantage. This drawing is for the cover of a men's clothing store folder. Do this drawing in line or line and wash and make the figure 8 inches high. Place it on an 11 x 14-inch sheet.

Mark this sheet -- ASSIGNMENT 3.

IMPORTANT. Letter your name, address and student number in the lower left-hand corner of each drawing. In the lower right corner, place the Lesson Number and Assignment Number. For criticism and grading, mail ASSIGNMENT 1, ASSIGNMENT 2, and ASSIGNMENT 3 to:

FAMOUS ARTISTS COURSE
Westport, Conn.

BE SURE to fill out the return shipping label and enclose it with your assignment. This helps a lot in getting your assignment back quickly.